

FEBRUARY

# APOLLO

1942

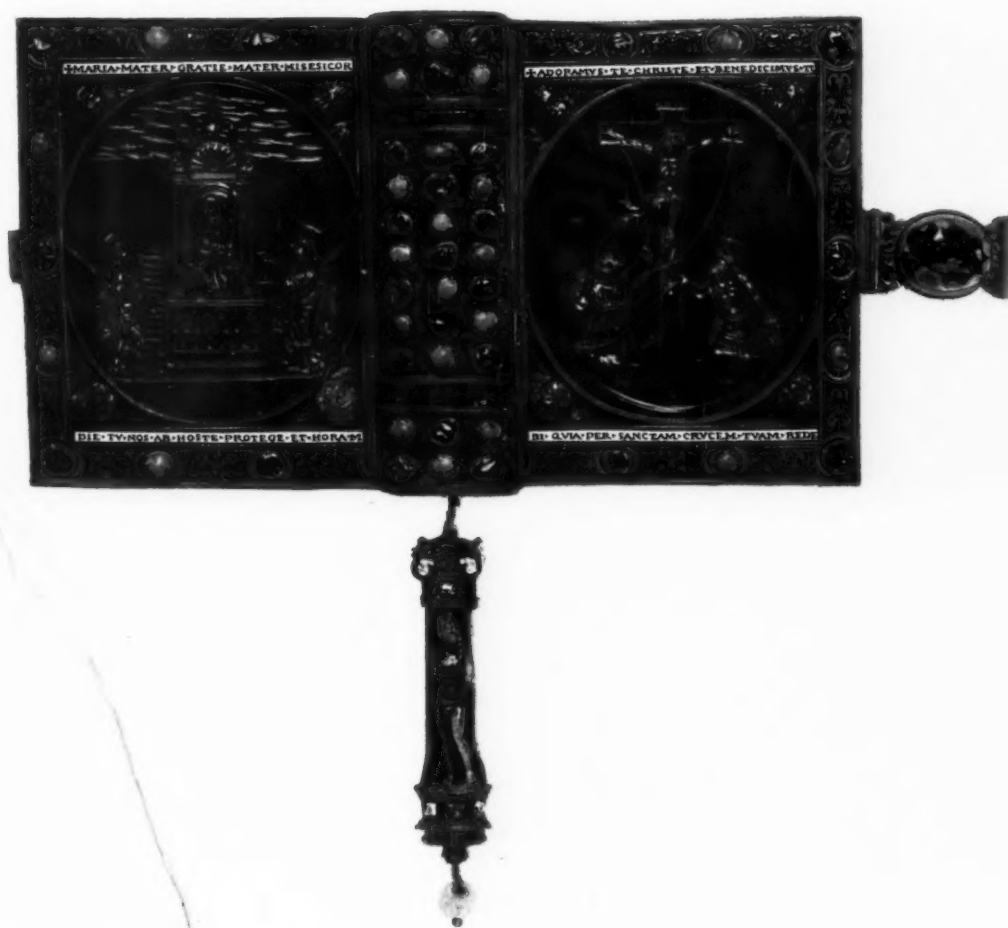
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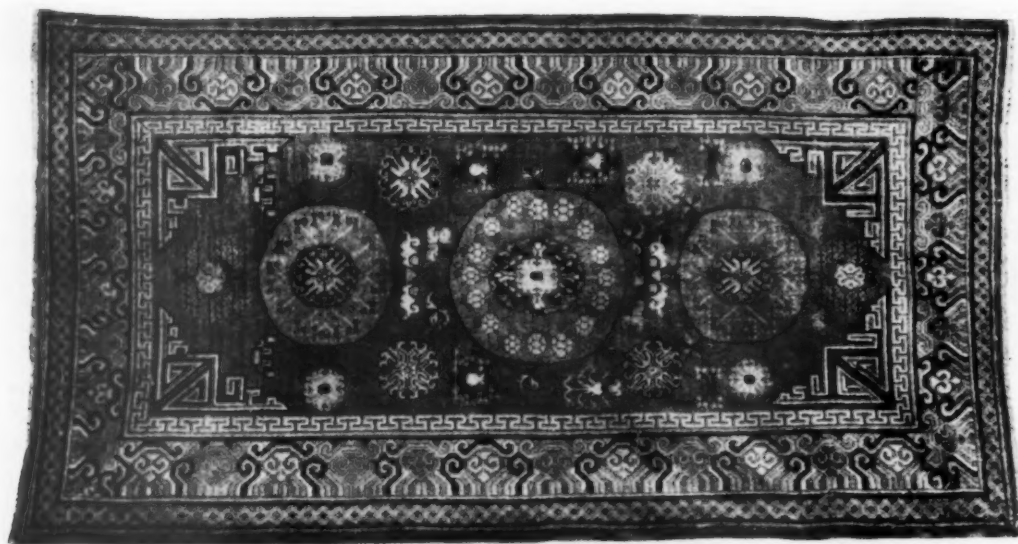
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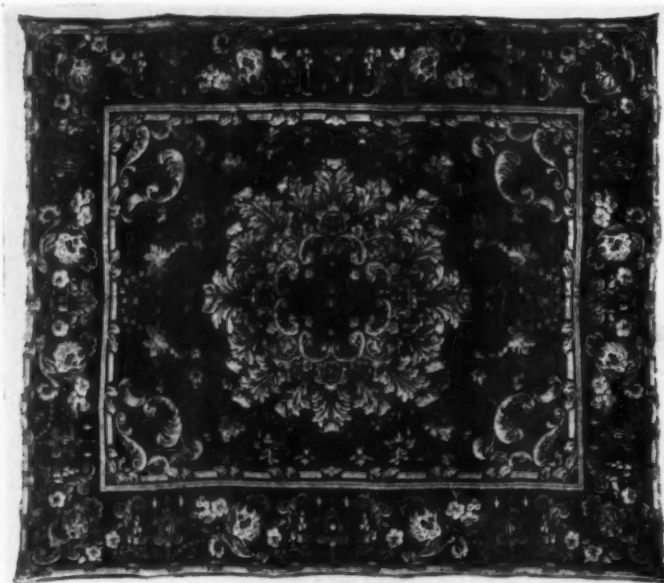
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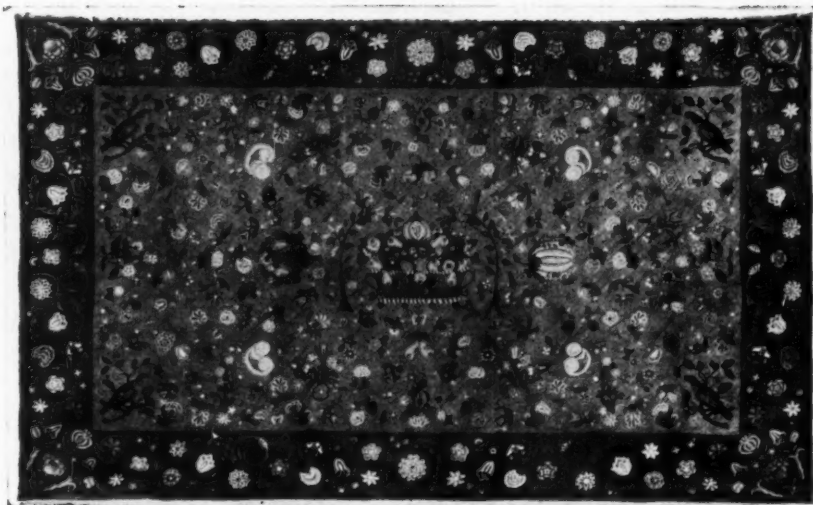
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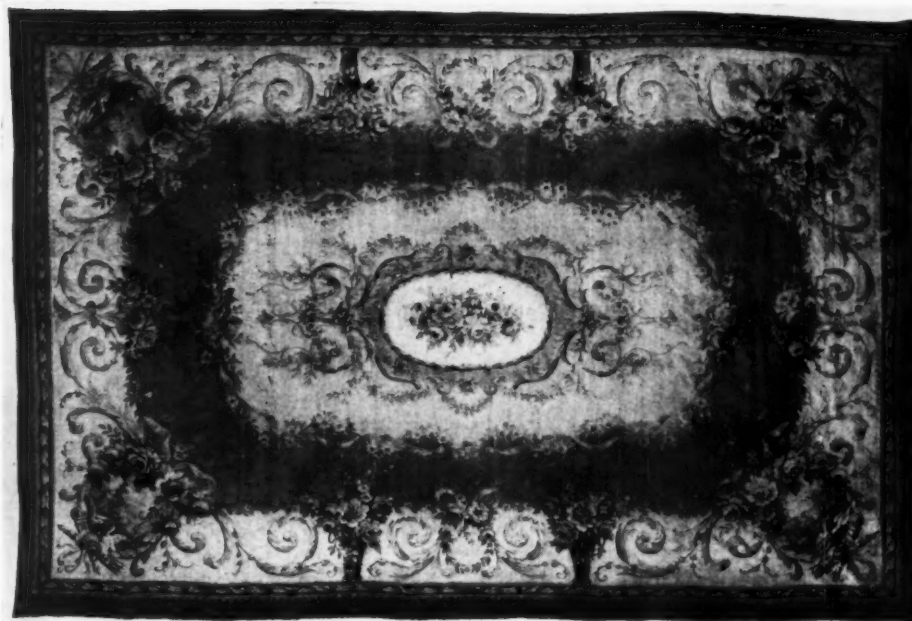
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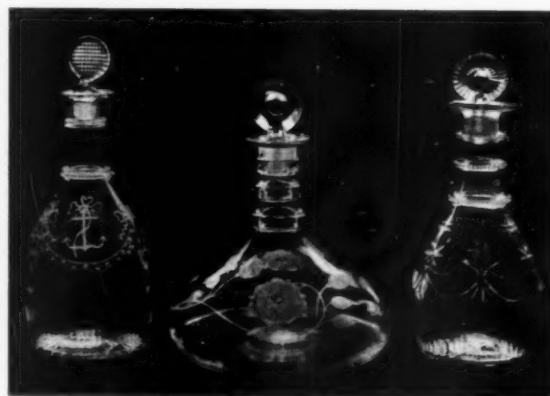
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# GOLD SNUFF-BOXES OF THE XVIII<sup>TH</sup> CENTURY—I

BY MARTIN NORTON

**G**IVEN an inherited skill, careful training and the right social environment, there is no limit to the ingenuity of the European worker in the precious metals. He has achieved remarkable results in the not distant past—it is possible that in happier times he will repeat his previous triumphs. Yet it is difficult to imagine a set of circumstances which will allow him to produce more exquisite and more varied objects than those which are the subject of this article. It is not very likely that within any measurable distance of time we shall

witness a society so wedded to luxury that minor articles of ordinary use will, as a matter of course, be made of gold and adorned with enamels and diamonds. Nevertheless, this was the demand of Court circles in XVIII<sup>th</sup>-century France and to a lesser degree in England and the smaller kingdoms of the Continent, and the jewellers of the period were not slow to satisfy their clients.

While it is not certain that each one of the small boxes illustrated was originally made specifically as a snuff-box (some were no doubt used for sweets or to hold pins or what not), the majority were manufactured and sold for this purpose, so that it is convenient to classify them all under this heading, the more so as

the habit of snuff-taking was almost universal, not a whit less popular than is cigarette-smoking to-day. Indeed, during several decades a snuff-box was the normal present on great or minor occasions. For example, at the Coronation of George IV, snuff-boxes were presented to all the representatives from foreign countries and the bill sent in by Rundell and Bridge came to no less a sum than £8,205 15s. 1d.

When William Pitt resigned from office it is recorded that it "rained snuff-boxes" on him for a whole month. Anecdotes regarding the habit are legion. There is one, for example, about Lord Petersham, a Regency

exquisite remembered only by one remark. Someone admired one of his many boxes (he had a different box for each day of the year). "Yes," agreed Petersham, "it's a nice box for summer, but would not do for winter use." After that it is not surprising to learn that at his death £3,000 worth of snuff was found in his cabinets. Talleyrand as usual said the final word about the habit—it

was, he said, essential to diplomacy; "a man has time to compose his features and collect his thoughts while he opens his box and extracts a pinch."

Not unnaturally people began to collect



Fig. I. ANTIQUE AUSTRIAN OVAL GOLD BOX, top, base and sides with six enamel plaques of classical subjects in grisaille on blue marbled enamelled ground. Border of green marbled enamel. Two-colour ciselé gold mounts. Enamel on front signed SCHINDLER, circa 1760. Height 1½ in.; length 2½ in.; breadth 2 in. From the Collection of St. J. Phillips



Fig. II. GERMAN OVAL GOLD MOUNTED MULTI-COLOURED STONE BOX, with oval miniature of Henrietta Maria. Second half of the XVIII<sup>th</sup> century. Maker: Neuber of Dresden. Height 1½ in.; length 3½ in.; breadth 2½ in. From the Collection of Viscount Bearsted



Fig. III. LOUIS XV OVAL GOLD ENAMELLED BOX, white and green enamelled floral borders, blue basse taille enamel panels top, bottom and sides. By CHARLES LE BASTIER, Paris 1761. Farmer-General: ELOI BRICHARD. Height 1 1/2 in.; length 2 1/2 in.; breadth 1 1/2 in.

From the Collection of Martin Norton



Fig. IV. LOUIS XV OVAL GOLD BOX, enamelled with six en plein scenes of Dutch interiors. Borders enamelled with blue and green flowers, and foliage on engraved gold background. Circa 1750. Height 1 1/2 in.; length 3 1/2 in.; breadth 2 1/2 in.

From the Collection of Mrs. Meyer Sassoon

the finer examples at a very early date, and they figure in numerous XVIIIth century sale catalogues. There was the sale of the Gaignat collection in 1769, and that belonging to the Prince De Conti in 1777, to mention only two. Besides these there is the evidence afforded by the Royal accounts—for example, the inventory of gifts made by Louis XV in 1751 included five boxes, enamelled with various subjects, the total price paid being no

less than 11,084 livres. Fairly complete descriptions are given, and apparently certain types were considered specially suited to masculine trade—anyway one item reads as follows: "A square gold box for a man, enamelled by Aubert with flowers in relief, hammered at the base with mosaic, border of polished gold."

One of the earliest collectors of snuff-boxes was that very remarkable bandit and very unlovely character, Frederick the Great of Prussia, who combined a thorough under-

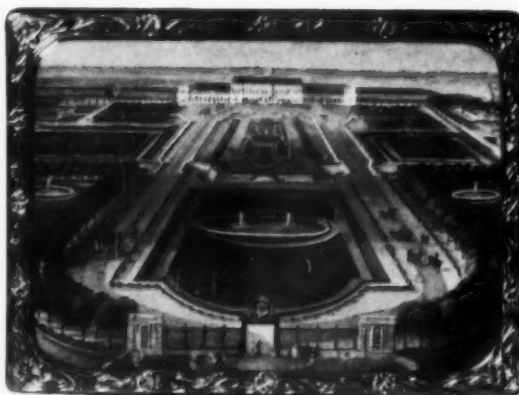


Fig. V. LOUIS XV RECTANGULAR GOLD BOX with six gouache miniatures representing the Château Chanteloup and surroundings, signed VAN BLARENBERGHE, 1767. Maker: Pierre François Delafons. Paris 1750. Farmer-General: Antoine L'Echaudel. Height 1 1/2 in.; length 3 1/2 in.; breadth 2 1/2 in.

From the Collection of Mrs. David Birnbaum

standing of the modern technique of treacherous aggression with a passion for pretty pictures and *objets d'art*. One of his waistcoat pockets was leather-lined to hold snuff, and each room in Potsdam contained a full box. A much greater figure, Napoleon, was also the owner of a fine collection, and when he was, for a brief period, exiled to the island of Elba in 1814 his followers would, it is reported, fill their boxes with violet-

scented snuff. The question, "Do you like this perfume?" innocent to the uninitiated, would receive an eloquent—and, it must be confessed, a rather pompous reply from an ardent Bonapartist—thus: "I long for the spring when the flower, now faded, shall again wear the purple, and when its breath shall be felt even farther than its colour can be seen." The violet was the Emperor's favourite flower.

In the natural order of things, XVIIIth-century Paris set the standard of quality in

luxury for the whole of Europe. The great majority of fine gold snuff-boxes are Paris made, though some were manufactured in the provinces, and there were several good craftsmen in other European capitals, notably Schindler of Vienna (see Fig. I), Fabritius of Copenhagen, Neuber of Dresden (see Fig. II), and Franz Berg of Stockholm. Most follow French fashions without any great originality with the exception of Neuber, who specialized in stone boxes, with secret openings containing a book with a key to the stones. English makers interpret the French idiom with a certain sobriety just as do the cabinet makers, and are much less prone to using enamel.

While the term "gold snuff-box" is used to describe the type of box under discussion, the reader will perhaps wonder at the apparent lack of gold in their composition as revealed in the photographs. Actually the whole structure and much of the decoration is of gold, though what catches the eye at first glance is the design in enamel or other material. These designs, which are taken very frequently from a Boucher or a Teniers subject, are carried out with extreme nicety by several methods, mainly by enamelling, sometimes by carving, chasing, etc.

The amateur may like to see in print a brief list of definitions of the technical terms used in providing an accurate description of gold snuff-boxes. Even so simple and universally understood a word as "gold" requires a little explanation. The decoration of many boxes is obtained by the combination of two or more shades of gold, and the box is then described as of two, three- or four-colour gold. This means that certain alloys have been added to pure gold to obtain the effect required. Thus, the addition of a proportion of silver

produces a greenish colour, copper reddish, iron bluish, fine silver on platinum whitish.

Sometimes the picture, if the box is decorated with enamelling, is on a plaque attached to the body: if it is enamelled directly on to the body, the descriptive term in current use is *en plein* enamelling.

Sometimes a very delicate effect is obtained by covering the surface with a composition of powdered tortoiseshell dyed as required, a method known as *poudre d'écaille*.

Distinct from *en plein* is *basse taille* enamel (see Fig. III), which describes a particularly effective method—engraving on a lower surface carved out of the gold showing through a translucent enamel which is level with the surface of the box.

The normal methods of working in gold or silver are, of course, also employed—for example, chasing, i.e., working on the metal by hammering *inwards*; *repoussé*, i.e., punching it out from the back and *ciselé*, i.e., carving it. All three techniques plus normal engraving are sometimes found used in combination in the decoration of one small object.

The subjects of the decoration which were most popular

cover a fairly wide range. Pretty little scenes in the manner of Boucher or of Teniers (see Fig. IV) have already been mentioned. Miniature portraits of well-known people adorn a fair proportion of the finest boxes—obviously personal and specially commissioned presents. Then there are finely designed classical trophies and not readily identifiable scenes from classical legend, paintings of well known places by such masters as Van Blarenberghe (see Fig. V), and occasionally delightful chinoiserie boxes which owe a good deal to the inventive talent of Oudry or of Boucher (after

(continued on page 50)



Fig. VI. LOUIS XVI RECTANGULAR GOLD BOX. Cage set with six lapis lazuli plaques inlaid with variously tinted and carved mother of pearl, and with carved ivory figures, birds, a temple, etc., in low relief. Gold pavement and some gold leaves in foreground. The base similarly inlaid with a vase of flowers, a kylin, etc., the sides with various temples and flowers. Gold mount and thumbpiece engraved with scrolls. Height 1  $\frac{1}{2}$  in.; length 3  $\frac{1}{4}$  in.; breadth 2  $\frac{1}{2}$  in.

From the Collection of Her Majesty Queen Mary

# MODERN ART: THE ENGLISH SOWERS

BY HERBERT FURST

SHAKESPEARE himself, speaking through a clown's mouth in his *Hamlet*, seems to be responsible for the legend of "the mad English," a reputation we have had, for generations, on the Continent. "*Les Anglais*," said Talleyrand, "*les Anglais ont plus de bon sens qu'aucune nation—et ils sont fous*." A brilliant epigram. Perhaps it is strictly in accordance with our habit of mind that we have accepted Gilbert's "On the whole we are—not intelligent" as an article of faith. There can, however, be no doubt that the English are convinced of their own *bon sens*, and, at the same time, quite genuinely mystified that other nations are foolish enough not to perceive the obvious. Simultaneously we are also as convinced, as Sterne, that: "They order this matter better in France," or Germany, or Timbuctoo, whatever the matter may happen to be. As a consequence of this contrariness we are but poor performers in the art of blowing our own trumpet. Our *bon sens* we take for granted, and our lack of intelligence as proven.

Nevertheless there are good grounds for believing that we have in some respects more often shown more intelligence and less good sense than others. This seems particularly true as regards Art. Until the other day, that is to say, until the outbreak of this war, it was an article of faith amongst artists and art critics that "they ordered this matter better in France," at any rate for the last hundred years or so; just as before that time it was Italy which basked in the sunshine of this respect.

It seems to me not untimely to look into the foundations of this peculiar faith, which in the past seems to have encouraged a kind of defeatism in our artists that has done them and even their country no little harm. "We are not an artistic nation"; to that we have resigned ourselves as if it were so ordained by Nature. And that, of course it is, only this lamentable deficiency is universal. In other words an artistic nation does not exist, and has not existed anywhere, ever. At most one might claim for certain communities at certain times a greater or lesser number of persons with æsthetic sensibility; but they are always minorities, though they may shed their lustre on the inartistic majorities. I have used the word communities advisedly. The glory of Greece was the glory of city communities, exactly as later the glories of the Renaissance were the glories of cities, not of nations. The "national" idea is one of later date, and perhaps we may claim to have inaugurated it in its modern sense with our

*Britons never will be slaves*

since obviously Britain includes the English, the Welsh, the Scottish, and, *pace* Eire, the Irish nations; and when the British Empire became the British Commonwealth of Nations it was made clear to the world that the common, the binding, element is not blood and iron, but a common ideal. Over two hundred years ago Voltaire, on

his visit to England, seems to have detected this ideal, for he found here a country "where one could think freely without being restrained by slavish terror"—thus anticipating two of Roosevelt's six freedoms, for which we are still fighting, not only for ourselves but for others and against those who would rob them and us of these ideals.

It is because the artists of this country could think freely and stood in no slavish terror of monarchs or autocrats that *Modern* art began in this country—and, significantly enough in the XVIIIth century—the age of free thought or rather the cradle of Freethinkers.

So far as art is concerned it starts with Hogarth. He thought freely not only in respect of what kinds of subject deserved to be included in the category of High Art, but also how one should paint. He made and published an independent "Analysis of Beauty"; he invented, painted and engraved a series of pictures with a moral content, of a kind that had not existed in the history of art before; he introduced a type of intimate portraiture known as Conversation Pieces which showed the world what Englishmen looked like and how they lived, without any artistic high faluting, or any imitation of other schools of art.

But let us here rather listen to opinions of foreigners than ventilate our own; their opinions will carry more weight—with us.

Thus Muther, a prolific German author, in his, on the whole, sound and informative "History of Modern Art," published at the end of the XIXth century, wrote:

"In the history of painting, it is notorious that the latter half of the last century belongs especially to portraiture and here the English occupy the first rank. Neither Hogarth, nor Reynolds, nor Gainsborough was a genius like Titian, Velasquez, or even Frars Hals. Their art is not comparable with that of the greatest of all portrait painters; but they surpassed all the painters of the eighteenth century; they were not only the greatest in England since Van Dyck, but the first portrait painters in Europe at the time."

What, then, was the merit, the peculiar distinction of these "first portrait painters in Europe"? On the whole one might sum it up in the phrase: They were more *natural* than Continental artists; less given to pose, both in themselves and in their sitters. At the same time, however, and perhaps because of this, they created, more out of Dutch than Italian influences, paintings which were æsthetically more satisfying in their unity, their harmony of tone, their chiaroscuro and, though to a lesser extent, their colour and their design than the Continental artists. There is one other characteristic which impressed and impresses Continental people. Just as Hogarth's English "Interiors" proclaimed one special type of civilization, so the landscape backgrounds in Reynolds', Gainsborough's, and other English portraitists' work depicted the typically English landscape background

as a true setting for the English "nobility and gentry"; they were not a mere artistic convention.

And here, incidentally, we should remember that in this century of her great portraitists, Hogarth, Reynolds, and Gainsborough at their head, the English evolved a style of domestic architecture unrivalled to this day. It has a solidity, dignity and cultured restraint that could only have been designed in a country where, to repeat Voltaire's words, "one could think freely without being restrained by slavish terror," or we may add, slavish imitation of kings and duodecimal princes.

Voltaire, it is true, went too far in his praise when he prefaced his words with the observation that as ever "there is much difference in rank, but none that is not based on merit"; but at any rate the painters of this era carried off the palm through *plain dealing* rather than through flattery. One need only think of Sir Joshua's splendid Lord Heathfield—who remains a *sea-dog* for all the emblematic and allegorical accessories as a hero, to realize how *modern* Reynolds must have seemed to those brought up to admire the pomposities of a Rigaud, or the sounder merits of a Lely, not to mention Van Dyck. And although even Reynolds "improved" upon Nature, by *draping* his women in a fashion that was his rather than theirs; and though he was, not without reason, accused of basing his art too much upon tradition and erudite experimenting in technique, there is in his art for all that an air of truth and sincerity hardly existent in that century elsewhere, except in Chardin and the pastels of Perronneau.

Mentioning Perronneau, one is naturally reminded of Gainsborough as his British opposite number. This is perhaps an overstatement, inasmuch as on the one hand their medium was not the same, and on the other Perronneau was in the study sense a better draughtsman. In both, however, there is a certain feminine rather than masculine touch and sensibility, more obvious in the later Gainsborough than in his beginnings.

Compared with Reynolds, Gainsborough is not erudite, nor technically curious. He painted what he saw, with comparatively little more than his natural flair and natural sensibility. It is in this way that, though he had seen "Van Dycks" and other paintings by old masters, he remained as a portraitist very much himself; and though as a landscape painter he had seen the Dutch, he nevertheless remained so much himself that he became the *forerunner* of the *paysage intime*, of landscape painting that was neither classical in design, nor romantic, in the literary sense of the word. It was lyrical.

Nowhere on the Continent were there portrait painters or landscapists of such similar sturdy individuality as those English artists of the XVIIIth century.

It is, however, the beginning of the XIXth century which inaugurates the era of truly modern art—or those manifestations of art which in the XXth century have become known as the Impressionist and Post-impressionist movements.

In point of fact it is Turner who was the first Impressionist, and even the first to state the principle of impressionism in the conscious use of the word impression. "We are only to paint what we see," he said, and more explicitly: "What, do you not know, at your age, that you ought to paint your *impressions*?" (Cook.)

Again we will not rely on our own views but quote the verdict of a French writer on Turner's art

(Chesneau). "If one had to characterize the aim of his artistic ambition in a single word, one would say that it was to gain a complete knowledge and reach a complete representation of *Light* in all its phases." These three things are the three articles of faith of Impressionistic art. Paint only what you see as it has impressed you at the moment, remembering that all depends on *light*. As the French philosopher Taine put it: "Light is the *principal person* in a picture."

But now let us see how the results of Turner's principles impressed not our own public at the time, but foreigners. Turner spent part of the winter of 1828-1829 in Rome and exhibited some of the pictures he had painted there in that city. Their effect on their spectators was summed up by Eastlake, a future President of the Royal Academy, to the effect that "foreign artists who went to see them could make nothing of them." (Fingerberg.) This opinion, however, seems to have been contradicted by Eastlake himself in a letter to a friend of his at Liverpool:

"You will have heard of Mr. Turner's visit to Rome; he worked literally day and night there . . . exhibited there . . . more than a thousand persons went to see his works, when exhibited, so you may imagine how astonished, enraged, or delighted the different schools of artists were at seeing things with methods so new, so daring, and excellencies so unequivocal. The angry critics have, I believe, talked most . . . but many did justice and many more were fain to admire what they confessed they dare not imitate. You will probably see . . . two of the pictures, "Regulus" (a seaport), and a "View of Orvieto." The third was called "The Vision of Medea," the principal figures very bold and poetical and most agreeable in general colour." (P. Whitley, "Art in England.")

Before proceeding to a further relevant quotation, I would like to draw attention to two phrases: "You may imagine how astonished, enraged or delighted the different schools were . . ." Artists and their followers always move like herrings, in "schools"; this means that praise or condemnation springs not from personal experience and individual judgment but from what one might call æsthetical manifestoes, intellectually worked out and blindly subscribed to. "Many more were fain to admire what they confessed they dare not imitate. . . ." But why should they wish to imitate? Turner began by imitating Claude not because he hoped to spend his life in imitation but as a test to himself and as a challenge to his critics which he subsequently delighted in confounding more and more, and he ignored the opinions of laymen, however useful they might have been to him as patrons.

Here we may continue with a further quotation concerning the same exhibition because it voices angry criticism from a layman. Lord Broughton (John Cam Hobhouse, friend of Byron and champion of oppressed nationalities) wrote:

" . . . an ignorant man like myself found it difficult to believe that these pictures were 'the production of the very first of living painters.' The chief of these strange compositions, called *The Vision of Medea*, was a glaring, extravagant daub, which might be mistaken for a joke—and a bad joke too. Mr. Campbell (the sculptor) told us that the Romans who had seen these pictures were filled with wonder and pity."

The point here is that then, as to-day, there are "angry critics" not only willing to disguise their superiority complex under the assumed humility of ignorance, but unwilling to concede that a man found worthy by his fellow Academicians to join them as a member could thirty years later, with the reputation of "the very first of living painters," stoop to cracking "bad jokes" in paint. The first duty of a cultured person is, one would think, to concede that one's own judgment might be at fault when there is good evidence to support such a possibility.

That Turner should have imperturbably continued with such and "worse" daubs is proof of his greatness, as well as his typically English sense of individuality; which sense incidentally is the only score on which Lord Broughton's criticism deserves pardon.

Turner's twin star in the firmament of art was John Constable, as much or rather more reviled by ignorant men. In this case, however, these men have a better excuse since Constable had to wait until he was 53 years of age before his confrères had sufficiently convinced themselves of merits of which he felt sure when he was almost exactly half that age. Then he had said:

"I feel more than ever convinced that one day or other I shall paint well, and that, even if it does not turn to my advantage during my lifetime, my pictures will be handed down to posterity." Constable's output, unlike Turner's, was comparatively small, nor did he amass a fortune like Turner. Not only, however, has his prophecy come true but, unlike Turner, Constable owes his great reputation as a pioneer of modern painting to foreigners. It may, at least, be doubted whether even professional critics would have taken quite as much notice of him had his genius not been spread abroad by a Frenchman, Charles Nodier. The picture which particularly impressed this foreigner on his visit to the Royal Academy Exhibition of 1821 and seemed to him to stand out above all others was Constable's "Haywain," originally and more properly catalogued as "Landscape, Noon"; more properly, because it is the impression of the moment, the *noon* which mattered to the artist more than the incidental interest of the wain. Of this picture, when it was in the making, Constable in a self-critical mood had written to his friend Archdeacon Fisher: "My picture goes to the Academy on the 10th . . . Owing perhaps to the masses not being so impressive, the power of *chiaroscuro* is lessened; but it has a more novel look than I expected. I have yet much to do to it. . . . The Londoners, with all their ingenuity as artists, know nothing of the feelings of country life, the essence of landscape." When this picture was shown it was ignored by *The Times*, the *Morning Post*, the *Globe*, and other London papers with few exceptions. The *Observer* concluded its favourable notice with the significant words: "Mr. Constable is certainly not one of the *servum pecus*"; and the enthusiastic notice of *The Examiner* ended with the words: "We challenge the Dutch master to show us anything better."

Now let us consider the Frenchman's verdict. This is what he said [Whitley]:

"In painting, landscapes and sea-views are the pictures in which the English have the fewest rivals in Europe. Some of their pictures almost surpass every idea that one can form to one's self of perfection in this style of painting, but the palm of the exhibition belongs

to a large landscape of Constable with which the ancient or modern masters have very few masterpieces that could be put in opposition. Near, it is only broad daubings of ill-laid colours which offend the touch as well as the sight, they are so coarse. At the distance of a few steps it is a picturesque country . . . it is water, air, sky; it is Ruysdael, Wouverman or Constable."

In 1824, before it was bought, together with another picture, on this recommendation by a French dealer, the two paintings had, according to W. H. Pyne, returned to the artist's studio, "might have remained there perhaps till Doomsday had not a collector from Paris called upon their ingenious author, Mr. Constable, and purchased them in their accumulated dust, as they hung almost obsolete on his walls." [Whitley.]

This is how the event looked from Constable's point of view.

On January 17, 1824, he wrote to his friend Fisher: "The Frenchman who was after my large picture of 'The Hay Cart' last year, is here again. He would, I believe, have both that and 'The Bridge' if he could get them at his own price. . . . I told him of my promise to you."

On the next day Fisher replied: ". . . let your 'Haycart' go to Paris by all means. I am too much pulled down by the agricultural distress to hope to possess it. I would, I think, let it go at less than its price for the sake of the *éclat* it may give you. The stupid English public, which has no judgment of its own, will begin to think there is something in you if the French make your works national property. You have long lain under a mistake: men do not purchase pictures because they admire them but because others covet them."

In July the pictures arrived in Paris and Constable notes in his Diary: "Saw a newspaper on the table, a paragraph mentioning the arrival of my pictures in Paris. They have caused a stir, and the French critics by profession are very angry with the artists for admiring them."

On December 17 of the same year he wrote to Fisher: "My Paris affairs go on very well. Though the Director . . . gave my pictures very respectable situations in the Louvre in the first instance, yet on being exhibited a few weeks they advanced in reputation and were removed from their original situations to a post of honour, two prime places in the principal room."

In spite of all this, in spite, that is, of the fact that Constable had "arrived" in France and thereby materially contributed to the evolution of a new movement in Europe, he remained still, even to the more discriminating English artists, "a Mr. Constable," for this is how William Bewick, a pupil of Haydon's, refers to him in a letter to his wife, two years later, continuing his report on the Academy Show of 1826 thus: "A Mr. Constable has the best landscape, or what is nearest to pleasing nature. The great Turner has two. Neither is to my taste—but still they are grand."

I have made these excerpts of records of public opinion at some length because they reveal a new state of affairs in art. They show the importance of the critic and of the dealer, as compared with the XVIIIth-century *dilettante* and *grand seigneur*, whom they—so far as the fortune and certainly the fame of the artists is concerned—have replaced. Bewick's "Neither is to my taste—but still they are grand," is also significant; it shows

the distinction that is legitimately to be made between good art and personal preference as against the XVIIIth century conception, style and *correct* taste.

Now to turn once more to foreign opinion on the significance of Turner's and Constable's art.

"In those years," says Muther, "England produced an artist who stands apart from all others as a peculiar and inimitable phenomenon in the history of landscape painting, and at the same time it produced a school of landscape which not only fertilized France, but founded generally the modern conception of colour."

"That phenomenon was Joseph Mallord Turner, the great pyrotechnist, one of the most individual and intellectual landscape painters of all times."

Of Constable, he says, in discussing the evolution of the *paysage intime*: "... it was of the most immediate importance to catch the first freshness of impression, that flower so prone to wither and so hard to pluck."

The first who applied these principles to oil painting was John Constable, one of the most powerful individuals of the century. . . .

There was a good deal of jeering at the time about "Constable's snow," and yet it was not merely all succeeding English artists who continued to put their faith in his painting of light, but the masters of Barbizon too, and Manet afterwards.

Having quoted the testimony of a foreign critic to the importance of these two artists, one may sum up their influence in the words of a recent English writer (Charles Johnsr). Of Constable he says: "Delacroix admired his free impetuous handling; Theodore Rousseau his independent attitude towards nature. Rousseau and the Barbizon school led the way to impressionism in the next generation. While Turner's later work affected the scientific impressionists, Constable was the forerunner of the emotional impressionists."

One need not necessarily agree with the particular evaluation or qualification of Turner's and Constable's influence according to either of the two critics quoted; but they are sufficient to prove that it existed.

At the time when these two great stars were shining with more or less splendour for all to see, there was a third one yearning his life away in insubstantial dreams and substantial poverty. This was William Blake, a visionary and a prophet, a painter and a poet. There is a characteristic story about Blake and Constable which reveals the radical difference between the two. Looking at one of Constable's sketches, Blake exclaimed: "Why, this is not a drawing, this is an inspiration!" To which Constable drily replied: "I never knew it before. I meant it for a drawing." Now Blake, with his head perpetually not so much in as *above* the clouds, would not ordinarily have been moved by a painter who, one might say, was habitually below the clouds which he adored and sought to perpetuate on canvas with bold and, to the simple, uncouth touches. Contrast his technique not only with Blake's practice but explicit precepts. "The great and golden rule of art as well as life, is this: that the more distinct and sharp and wiry the bounding line, the more perfect the work of art; and the less keen and sharp, the greater is the evidence of weak imitation, plagiarism and bungling." So far as I am aware, one will find no "wiry outlines" in any of Constable's paintings or even his drawings, so that

Blake's enthusiasm must have been evoked by the sudden realization that Constable had summed-up in a few touches not nature but his own mood; and Blake's arts—he practised three, poetry, painting and music, though his music was never written down—were essentially all expressions of his moods, or more precisely his ecstasies. Blake's art therefore does not reflect external nature, but his inner life, and this stands in complete opposition to both Turner's and Constable's art, and in fact to the arts of his contemporaries except possibly Fuseli. In form Blake's drawings are nevertheless closely related to the neo-classicists like Flaxman, who himself was typical of the ideas of the period so far as historical painting was concerned. It had its devotees on the Continent in Overbeck, Genelli and others who certainly produced contour drawings galore of classical figures with "wiry outlines."

Blake's importance, however, lies in this, that he uses these forms not in imitation of *the antique*, or of Raphael, or Michelangelo, for all that the latter's name was constantly on his lips and in his writings, but as symbols of his own, his very own ideas. To him these ideas were *realities*, visual realities. "A spirit, or vision, are not," he maintained, "as the modern philosophy supposes, a cloudy vapour or a nothing; they are organized and minutely articulated beyond all that the mortal and perishing nature can produce."

Inasmuch as Blake thus established the predominant importance of the inner vision over the outer eye and imaged it in his art, he was a pioneer of the principles which govern the surrealist art of to-day. In proof I need only to quote the words of one of its best-known champions. "I know," says Mr. Herbert Read in his book on "Surrealism," "I know that some of my fellow Surrealists have many reserves to make about Blake; they are suspicious of his obscurity. . . . I am equally suspicious, but I must confess that the more I have studied Blake as a materialist . . . nevertheless, in works like the 'Marriage of Heaven and Hell,' and 'Jerusalem,' there is a realization of the fundamental contradictions of reality and a movement towards a synthesis which is anything but idealistic."

I confess I do not know how Blake in any aspect of his arts can ever be regarded as a materialist; but it does not matter. The point is that Blake, Mr. Read and the Surrealists agree in this, that they consciously or subconsciously rank inner vision above outer nature.

\* \* \*

In all the foregoing I have said nothing that those who have followed the history of art do not already know. I think, however, they may like to be reminded of the fact and that others may like to learn that in art, too, as in science and technology, not to mention philosophy or politics, we have shown more *bon sens* than other nations—we have sown, and often, because "on the whole we are not intelligent"—let others claim the harvest.

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The Print Collector's Quarterly for December has reached us from Kansas City. Its contributors are Fit.roy Carrington, Carl Zargrosser, Campbell Dodgson and Henry Meier.

# OLD ENGLISH POTTERY

A LAMBETH DELFT DISH BY CYRIL ANDRADE



THE LAMBETH DELFT DISH OF 1611  
Held to commemorate the grant of a Knighthood upon Sir William Pope  
of Willcott.

IN a short history of Staffordshire pottery published for the Civic Week, 1926, by order of the libraries, museums, and gymnasium of the City of Stoke-on-Trent, it is stated that the Staffordshire pottery begins about the year 1600. That statement, of course, refers to decorated wares when the ornamentation was applied by a pot which contained the rich treacly coloured fluid which was poured out over the body of the piece by a craftsman to a design which he may have carried in his head. Some of these early designs were very crude, and often to complete the décor of the piece the spelling had to be considerably foreshortened.

The name of Toft has survived through these ages on account of a number of coarse pieces of a brick red body bearing the name "Thomas Toft" or "Taft," until it has almost become a generic term for all the unsigned pieces of a like nature.

Contemporary with this so-called "Toft Ware" was another kind of pottery known as delft. The word itself conveys a strong

Dutch provenance, and as it is recorded that Dutch settlers came over here about 1600 and commenced potting, it is quite obvious that the earliest specimens would bear a strong Dutch influence.

The majority of early recorded and dated specimens of this delft ware consisted of wine jars, posset pots, drug jars, drug slabs, dishes, and plates. There are, however, a few outstanding examples of the greatest excellency and rarity. The dish described and illustrated is one of them and differs from the few other recorded examples.

It appears to be the only one which has the initials and the date at the back, following the tradition of the finest Italian, French, and Dutch artists or potters.

The specimen is an oval dish decorated in the style of Palissy, the centre panel modelled with a reclining female figure and children disporting themselves, emblematic of fecundity. The background is composed of drapery, a porch, on which appears the figure of a man carrying a stick or gun; to the left, windmills in the distance, and the front entrance to the castle with a similar figure of a man. The lady is reclining on a couch and the groundwork is criss-crossed in deep blue. The figures are outlined in striped black and yellow.

The figure on the porch wears a yellow coat and a blue hat with a criss-cross pattern to represent the floor; the decoration on the left is all in blue except a tree, which has the bark touched with yellow. The panel is enclosed in a band of yellow outlined with stripes of black and yellow. Above, a half-inch border decorated in blues and yellows with a conventional design consisting of flowers, including the Tudor rose, lily, fruit, foliage, etc.; at the base are two heads of courtiers with flowing hair; the background is criss-crossed in black on red enclosed by a



Reverse of the LAMBETH DELFT DISH OF 1611  
Showing date and initials WP 1611.

yellow border touched with black. The outer rim is three inches in diameter, is composed of four circular and four oval wells. Four embossed heads and four embossed bouquets separate the divisions. The eight wells are enclosed in a frame of yellow, touched with black. The top circular well has a bust of a courtier in blue; on either side is an oval well decorated with a leaf and cylindricals, also in blue; the two side circular wells are decorated with the Tudor rose in yellow and blue; the bottom side oval wells are decorated with similar leaf and cylindricals in blue, and the lower centre circular well with foliage and a plant with a yellow bud. The four embossed heads appear to represent the Senses. The dimensions of the dish are 15½ by 19 ins.

The body of the dish is of a strange pink and greenish colour pitted all over.

The initials, WP 1611, in blue, appear to have been applied very quickly either by use of the slip pot or a very coarse brush or stick. The date 1611 can by no feat of imagination be taken for either 1651 or 1671.

The dish has attached to it at the back the following labels:

- From the Hailstone Collection.
- From the Boynton Collection.
- From the Harland Collection.
- From the Ridout Collection.

and also the Label of the Burlington Fine Arts Club where it was exhibited in 1913.

There is a dish of a very similar design in the Museum of Practical Geology, now moved to South Kensington Museum, and one in the British Museum.

The British Museum specimen differs very much from this one. The embossed heads, the decorations, and the colour in the wells vary, and it is certainly of a later date; and so is the specimen which was in the collection of the late Lord Revelstoke.

If the date were 1671, of which there appears no possibility, then it would no doubt have been the work of John Ariens van Hamme, who took out a patent for making delft at Lambeth in 1671.

The dish has been shown to a great number of enthusiasts and the majority of them favour the date 1611. The dish shows signs of the difficulty or the inexperience of the potter who fired it. In two of the oblong wells decorated with the leaf in blue the colour appears burnt. The dish contains only two distinct colours, viz. orange and blue, and the latter varies very much in intensity. The back of the dish gives the impression that the potter, having dipped it in a very thick vitreous glaze, placed it in an oven which was not of sufficient heat to absorb quickly the moisture, the body being lumpy and heavy and the initials and date in blue running badly.

A suggestion has been made that the date might be 1651, the five being formed at the curl of the six. This appears to be stretching the imagination to the limit.

Firstly, it is evident that the initials and the date were applied with great haste, and, secondly, there would be no reason for the two down strokes which join each other. It seems more likely that the artist had used up all his colour.

There is little doubt that, like the important Toft dishes, these specimens were made for presentation or commemorative purposes.

1611 is a very early date for Lambeth pottery. In fact, should the contention be

(continued on page 50)

# THE COLLECTIONS AT TEMPLE NEWSAM

BY PHILIP HENDY

## V. OLD PICTURES FROM THE LEEDS ART GALLERY



Fig. 1. STORM OFF SCHEVENINGEN

By JACOB VAN RUISDAEL

Canvas 40 in. by 57 in.

THE work of turning Temple Newsam into a museum of the decorative arts had hardly begun when it became evident that the old palace might have to serve a wider purpose. In 1938 a plan began to be discussed for moving the contents of the Leeds Art Gallery there should war break out, and in the spring of 1939 most of the pottery was transferred from Leeds, together with a few very large pictures which would prove difficult to handle in a hurried removal. As soon as war was declared, all the contents of the Gallery worth moving were transferred and the Art Gallery was turned over to another committee for more mundane purposes. In the case of our few good pictures of the XVIIth and XVIIIth and early XIXth centuries this step gave little cause for regret, for, while the big bare rooms at the Gallery were not a sympathetic background for them, the Georgian rooms offered the very surroundings that were needed and, moreover, called aloud themselves for something more than furniture and family portraits.

Not that what we were able to bring from the Leeds Gallery was all that was needed. There should have been satires by Hogarth, portraits by Reynolds and Gainsborough, conversation pieces by Stubbs and Zoffany, landscapes by Wilson and Gainsborough. But what

provincial gallery in England can show any worthy representation of our great school of the XVIIIth century? Art galleries sprang up fast in the provincial centres during the latter half of the XIXth century; but the paintings that they bought, often for very large sums, were usually the latest and the largest pieces by members of the Royal Academy. No provincial gallery of any age is now without this cumbrous and embarrassing inheritance, and one of the first acts of reconstruction after the war is over should be the appointment of a royal commission which the galleries can invoke for power to dispose of pictures which should never have been purchased, or to break the terms of egotistical bequests.

In the quarter of a century between its foundation and the outbreak of the war of 1914-18 the Leeds Gallery had bought no picture by any of the famous English painters. It was to be nearly a quarter of a century before the City Council was to vote any further funds for purchases; so that, when in 1915 Mr. Alfred Bilbrough left nearly £5,000, it seemed as if the purchases to be made with it might represent an isolated collection, the only opportunity for the Gallery to acquire what it chose. It chose the only means possible of redressing the balance in favour of the past, and the collection of

early English water-colours which was bought during the few years after the war with the Bilbrough Bequest is still the outstanding feature of the Gallery. Fortune, however, is cumulative. In 1925 Colonel T. Harding gave £7,500, to be invested for the purpose of buying works of art with the interest, and in 1927 the Harding Bequest made the total invested £12,500. Since 1937 the Corporation have provided £600 per annum, to make the total annually available up to £1,000 odd. Also the Leeds Art Collections Fund, which has a larger membership than any of the similar bodies in other towns, contributes in most years more than £200. The total funds which are thus available would bring a smile to the face of an American, or a Dutchman, or a German, or a Swiss, or a Scandinavian; but they enable the Leeds Art Gallery to begin to serve the purpose for which it was founded. In the purchases made a balance has been struck between the old and the new. The old has had to comprise oil and water-colour paintings, drawings and prints, sculpture, furniture and pottery. It is the old oil-paintings which are discussed below.

The first in chronological order is to me the first in order of significance. We have had many additions to our regular funds from private generosity, and "Storm off Scheveningen" (Fig. 1) by Jacob van Ruisdael was bought in 1935 with a curious bequest by the late Mr. William Hoffman Wood of £900 to buy one painting representing the sea. To make a good purchase for exactly so much is a delicate task in any case; for to walk into a shop and say that one has exactly so much, no more and no less, to spend on a single picture is to invite a sudden rise in prices. To find a seascape really worth exactly that amount might well have been the task of many years. Fortunately, however, "Storm off Scheveningen" had passed through Christie's almost unnoticed. It was then much repainted, and varnished darkly to disguise the fact. Cleaning revealed that, though it is rubbed in places, the chief fault that the restorer had thought it necessary to disguise was that the dark sea, which is thinly scumbled over the reddish-brown underpainting, had "sunk" and grown darker still with the passage of time. The waves are, in fact, painted with a sketchy freedom which is unusual in Dutch painting and might give the idea that the picture was never quite finished if it were not for the realism of the resulting effect and its subtle alternation of dark threats and tender promises. It has needed little but the underpainting to create the warm-coloured sand of the distant shore, where most of the figures are intent on bringing in a fishing-boat. Others of the fleet are driving in under their white crescent sails, and two are already beached against the red sand of the dunes sparsely clothed in pale lime-green grass. The whole scene is dominated by the immense sky, a battleground for Miltonic elemental forces, with the rich blue being blotted out by vast armies of grey which seem to change their airy formations as one looks at them swelling proudly up. There is no country in Europe where the sky has so much meaning as in Holland, and I know no Dutch painting in which its meaning is more nobly rendered into paint. The archives of Scheveningen should be able to disclose an almost exact date for the picture, for the spire of the church is seen only in skeleton form, evidently during a reconstruction. But this must be one of the earliest, as well as one of the

largest, of Jacob van Ruisdael's works. The influence of van Goyen is plainly to be seen in the delicate painting of the dunes, and the aspirations of youth are to be felt as plainly in the whole sad, passionate conception. The little view of the same scene in the National Gallery is happier and more accomplished but more commonplace.

Though it overshadows them with its passion and grandeur, this Dutch seascape makes something of an historical introduction to the English landscapes of the next two centuries. Not that it has much to do, however, with the earliest, those of Richard Wilson, which grow almost directly out of the classical tradition in Italy. Wilson's Italian origin has done something to blind the English to the greatness of their first great landscape painter. Their sentiments are aroused on behalf of Crome by his sheer provincialism, of Constable by his indigenous independence in face of the Royal Academy. Yet it was his six years in Italy which made Wilson perhaps as great an artist as Constable. Constable, in his innocence of older traditions, expressed the Englishman's love of nature with a vehemence which makes him a more conspicuous figure in the history of painting. But his passion is expressed mostly in the sketches for his pictures, his originality and keenness of observation mostly in the small studies that he made out of doors. In his large finished pictures he compromised, and not with a noble tradition, but with an ignoble bourgeois demand for elaborate finish. Wilson compromised, but not in his faith, only in the sense that he worked all his life to reconcile the Englishman's love of nature with the great tradition which he encountered in Italy, according to which painting was not only the representation of nature or the expression of the artist's emotions before it, but also the creation of a balance or harmony with an intrinsic value of its own. He resolved all his discoveries about nature and all his reactions to her in his finished compositions, which anticipate not only much of Constable but much of Cézanne.

It was only in his later English and Welsh pictures that Wilson achieved all that. The two pictures by him in Leeds are both of the type in which the classical pre-occupation with composition is not yet fully balanced by understanding of the earth. The more "important" of them, "Landscape with Bathers," a larger version of the picture with the same title in the National Gallery (No. 1290), is, in fact, the kind of picture which is in a small minority but which is accountable for the frequent estimation of Wilson as a rather unoriginal artist. The artificiality of the conception and the coarseness of the painting mark it as a pot-boiler in a sense, but the breadth of the idea and the prodigious richness of the light and colour show that its maker is capable of great things. "The Tiber near Rome" (Fig. 11), for which the late Sir Gervase Beckett gave the money in 1936, is a much more original picture, one of the first essays in a type of composition which came to full development in the noble "Snowdon" acquired a few years ago by the Walker Art Gallery, Liverpool. In that picture great curves of similar boldness were to be worked into a design which is fully three-dimensional. Here the limitations in form, the restricted plasticity of the design, which moves across but scarcely inwards, the weakness of the foreground give it a rather too abstract character. But that at least makes it easier to grasp the design's

APOLLO



Fig. II. THE TIBER NEAR ROME

By RICHARD WILSON

Canvas 17 in. by 24 in.



Fig. III. THE VALE OF DEDHAM

By JOHN CONSTABLE

Canvas 15 in. by 21 in.

THE COLLECTIONS AT TEMPLE NEWSAM



Fig. IV. ON THE BANKS OF THE YARE

By J. S. COTMAN

Panel 16 in. by 13 in.



Fig. V. A HERALD ANGEL

By JOHN CONSTABLE

Millboard 17 in. by 13 in.



Fig. VI. WHERRIES ON THE YARE

Canvas 18 in. by 23 in.

By JOHN CROME

exciting novelty; and there is nothing abstract about the colour. The pervading blue of sky and water seems to be the very light of the Italian evening; and it is more than that. The light and colour in this picture express a tranquillity and a tenderness which amount to a philosophy of life.

This abstract quality of composition remains a feature of all the work of J. S. Cotman, and so gives him a closer kinship than any of his contemporaries with many English painters of to-day. His "On the Banks of the Yare" (Fig. IV), bought at a mixed sale at Christies in 1934, was painted probably about 1808-10, when his design was most deliberate and compact. He has built up a mounting succession of square-cut shapes into a composition of moving dignity. It is saved from seeming too arbitrary by the richness and the variety of the colour. The banks and the sky above them hold a most original combination of blue and green and red-brown, and the water below, where their reflections mingle under a predominance of tender blue, is one of the most exquisite passages in English landscape painting.

Though he is the youngest of the great East Anglian painters, Cotman is much the most classical of them. To his "Banks of the Yare" Constable's "The Vale of Dedham" (Fig. III), bought in 1934, is the perfect complement. Wilson's and Cotman's pictures were put together in the studio from memories and dreams. Constable's was dashed off in an afternoon from sheer enthusiasm on the spot. It was one of his favourite spots, on the opposite side of the valley from his native East Bergholt, whose square tower stands out almost at the top of the hill to the right; while Dedham church is at the foot, towards the left. At the bottom on the right, the picture is dated: 5 *Sept.*, 1814. That places it, of course, comparatively early in Constable's career, three years before the "Flatford Mill" in the National Gallery, ten years before the "Hay Wain" was exhibited in Paris. The fullness of atmosphere which he developed in his later years is not yet, but his rendering of form and light is already as firm, as accurate, as sensitive as it could become. Where the foreground in Wilson's picture is soft and uncertain and the perspective in Cotman's is vague, the earth here is fit to bear the weight of a team of Suffolk punches and their plough and the distances seem exactly measurable, to the very clouds in the sky. The same firm solidity, the same precision and clarity of tone inform the whole square-cut scene and fill it with air and light. Certainly not since the time of Ruisdael had nature been subjected to an observation so acute or to a mind capable of rendering its observations so forcefully.

The Leeds Gallery has acquired also by gift and bequest two little sketches on Constable's favourite mill-board: "Cromer" and "The Source of the Brett." But I prefer to illustrate here another little painting on board, which is the most recent of our picture purchases and has a particular interest in the rarity, for him, of the subject. "A Herald Angel" (Fig. V) had been attributed for some time to Romney, and I think it was Mr. P. M. Turner who first suggested the present attribution. Certainly here is none of Romney's cold insipidity. The magenta of the robe, the orange of the scarf, the varied colours of the rainbow and the smoky grey of the clouds create an impression of colour as rich as do any of Constable's latest landscape sketches. There

is no great proficiency in handling the human figure; but there is a robust and warm-hearted ability to create form and to give form to atmosphere.

Though John Crome was senior to Constable by eight years, and to Cotman by fourteen, both of the landscapes by him belonging to the Leeds Gallery were painted later than Constable's landscape of 1814. That is the year in which Crome made his single visit to the continent and saw the great collection of Dutch landscapes in the Louvre, and it is to the years that followed, his greatest years, that are generally assigned the pictures in which the influences of Wilson and Gainsborough seem to fade in his work before those of Cuyp and Hobbema and Ruisdael. The "Mousehold Heath" at Temple Newsam, a canvas bought from the collection of A. J. Balfour in 1937, was broadcast by Crome in an etching which varies very little from the painting. With its wide, flat horizon and its dominating sky, it belongs to the same category as Ruisdael's "Storm off Scheveningen," though it results from less careful observation and a more impatient expression of an heroic, but less heroic, mood. I have chosen for reproduction "Wherries on the Yare" (Fig. VI), a more original picture, though less appreciated, no doubt for that reason. Bought from money given by Mr. Samuel Smith in 1935, it had then just passed through Christie's in the sale of the W. M. de Zoete collection. It had been formerly in the collection of A. Andrews, who lent it to the Grosvenor Gallery (No. 295) in 1888, and before that in the Sherrington collection. It must have been one of Crome's most admired pictures, for in the last few years I have seen two different contemporary copies of it, perhaps from his studio. In colour it is one of the most restrained of all his pictures, for the sky, which is all but vanquished by the cold grey clouds, is of a thin and watery blue and below it the dark green shores and the dark green trees and the shadows on the slate-grey water, all almost black, are relieved only by the dull brown sail of the idle wherry and the gold and silver of the twin oak trees on their sandy bank. But it is that which makes possible the tranquil luminosity of the whole effect, the bold masses of light and shade enlivened by the tentative sparkle in the nearby tree-tops and the frank, full splashes of light on the distant town and on the intervening sails. The composition, too, is a bold one. Few painters would think of attempting to make an equal balance of that distant, dispassionate mirror in perspective with the close, intimate secrets of that enchanting family of trees. Wilson and Constable had a wider and more original conception of landscape. Without them the evolution of landscape painting might well have been different, for they invented much of the modern impersonal attitude to nature, of the appreciation of its elements for their own sake. Crome was less modern. He looked at landscape still with the more personal eye of the XVIIth century. He appreciated the identity of trees and old houses and painted them with such sympathy for their character and history that they become almost animate. The twin oaks which hold the centre of this picture are more alive and more individual than the trees of any other painter.

There are many other interesting landscapes and several good portraits among the earlier pictures of the Leeds Gallery; but I must use the two remaining plates to illustrate the work of the one reputable painter native to Leeds: Benjamin Wilson, who was born there in 1721.



Fig. VII. PORTRAIT OF RICHARD WILSON  
By BENJAMIN WILSON  
Canvas 35 in. by 28 in.

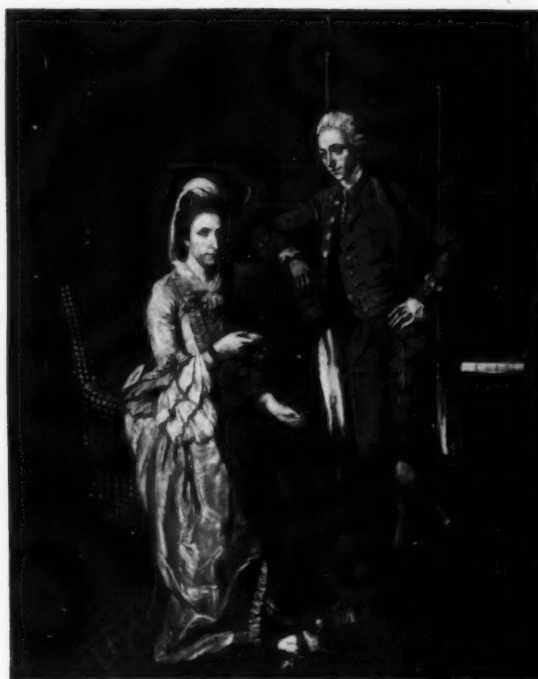


Fig. VIII. CONVERSATION PORTRAIT  
By BENJAMIN WILSON  
Canvas 35 in. by 28 in.

He was no relation of the landscape painter, but the fourteenth and youngest child of a Leeds merchant, who was prosperous enough at one time to employ the French painter Parmentier for three years in decorating his house in Leeds, but poor enough later to let young Benjamin foot it to London with two guineas to make his fortune. In this he had no great difficulty, for he was lively, intelligent and versatile, and always a good business man. He began in London as a clerk, to keep himself while he learned to paint; and, when he could keep himself by painting, he made extensive experiments in electricity. He began his painting career in Ireland in 1746 and by 1750 was able to return to England and take Kneller's old house in Great Queen Street. He declined a proffered partnership with Hogarth; but, when Hogarth died, succeeded him as Sergeant-Painter to the King. He was painter also to the Board of Ordnance, manager of the Duke of York's private theatre, pro-Whig caricaturist for Lord Rockingham, and a defaulter on the Stock Exchange. Nevertheless, he left a big fortune to his children. He had married in 1771, and had seven when he died in 1778.

The "Portrait of Richard Wilson" (Fig. VII), which was given to Leeds by the late Lord Brotherton in 1926, is signed and dated 1758. Benjamin Wilson visited Temple Newsam that year and painted a portrait or portraits for the seventh Viscount Irwin, though it was nearly twenty years later that he painted his best known

picture, the group of the five daughters of the ninth Viscount Irwin which now belongs to Lord Halifax. Richard Wilson, a distant relative, was Recorder of Leeds, and this was his seventieth year. The portrait is a fair example, limited in colour, by no means sensitive in handling, roughly sketched in except for the head; Wilson himself said that he never made preliminary sketches and painted only the head from the life. But the head is a fine one and Wilson has known how to show it by broad and capable drawing. He was given to this rather dark chiaroscuro, which was convenient with his summary methods, but often effective as well. The year of this portrait, 1758, is the year that Zoffany arrived in England. When Wilson returned to London from Yorkshire, he took Zoffany into his studio, whence he ran away in 1762. The "Conversation Portrait" (Fig. VIII) is not signed by Wilson, but has long been attributed to him in the Leeds family from which it was bequeathed to the Gallery in 1940. He is known to have painted many conversation portraits and to have had Zoffany's assistance in them. Though the pink of the lady's taffeta and the light green of the gentleman's broadcloth are fresh and cheerful colours, and the composition is well finished and compact, the painting is not brilliant enough for Zoffany and the drawing is too stiff. Nevertheless, the picture shows that the English genre which the German adopted and made famous was handed over to him by his English master ready-made.

# MONEY BOXES

BY MRS. NEVILL JACKSON

WITH the larger treasury chests of antiquity about which such fine historical facts are known, and such romantic stories have been woven, we are not concerned. It is with receptacles for money storage, and money collection, beginning with the clamped ironbound relics, sometimes even hollowed from a living tree, which are still occasionally to be found, up to the comparatively modern tiny roofed cottages of Victorian nursery days, or the quaint trick toys where Jonah's whale swallows a penny, to amuse a youngster and induce him to save.

The term money box suggests to us the hardest and strongest wood of the box tree and emphasizes the allusion to an enclosed space, inaccessible to any but the owner.

The oldest money box I have seen is at Blythburgh, Suffolk, in one of the most beautiful buildings in East Anglia, built when the wool growers and wool merchants required richness and beauty, suitable for the wealth of their estates. This box is unusually tall. It has been specially constructed to stand with its back supports against a wall, the front is three-sided, on each is a traceried panel finely carved. The three sides are iron-banded and two great clamps secure the lid, with holes for padlocks. Both ironwork and oak are in good condition considering the date when it was made, which is not later than 1475.

In the Victoria and Albert Museum is an iron money box 10 in. by 4½ in. The large handle indicates its use in carrying, and placing before those likely to contribute. Its two keyholes show the care in provision of dual guardianship, so that one person alone should not have access to the contents. The slot in the lid is large enough for a shilling of the time of Edward III or later.

Nearly all "poremen's boxes" have these double, treble, or quadruple fastenings as safety measures. Mr. Charles Cox mentions alms boxes with three or four locks.

At Litcham in Norfolk the alms box has three locks so that the custodian and two wardens must be present each with his key when the casket is opened. At Ludham, in the same county, an early hollowed tree trunk, banded with iron, is fastened with four great padlocks. The use of this simple device seems widespread.

While travelling in Sicily and wishing to examine the jewelled votive offerings at Castrogiovanni, four keyholders were assembled, each with his key, in order that the great doors of the treasury crypt should be unlocked. A most impressive assembly, each member eager and light-heartedly anxious to show his importance as custodian of a key—interested in my notebook for listing the gorgeous display of peasant jewellery of the Adriatic, monstrosities of gold Renaissance work, sanctuary lamps, crowns with chiselled and enamelled figures, more valuable even than diamonds, emeralds and sapphires inset. Still more interested were the custodians in my second notebook, with rustled *lires*; poor compensation for courtesy, but not to be rejected. The kindly remark on saying good-bye: "*Chiave d'oro apre ogni porta*,"

that we should meet again in heaven—sent me on my way with something to look forward to.

It is at Kedington, Worcestershire, bordering on Shakespeare's country, that a simple means of preventing theft is resorted to: for the trunk of a tree has been hollowed out and there it stands iron-banded at the top, sunk deep and solid into the floor.

Other means for the prevention of robbery are still shown; at Parham, where the "Poreman's Box" is chained to rails of the Stuart period; it is of iron, round in shape, and stands 8 in. in height; the village stocks near by suggest punishment for attempted theft. Other mediæval relics in the neighbourhood set out before us the rough and ready but effective means of collecting charity, with precautions against theft.

Another device for the safety of the coins was to have a collecting box of pottery, the slot at the top for the dropping in of the coin being the only opening; when the box was full, it had to be smashed before the money could be obtained, by a responsible warden.

These boxes were used by the begging friars of mediæval times and by messengers and apprentices and other poorly or unpaid workers, for the collection of money at Christmas time, and it is from these boxes that our much overworked word for any Christmas gift comes. The modern misuse makes it to signify any gift, which may have nothing to do with a box or coin collecting, but its origin came from the boxes and boxing day of the begging prentices at Christmas.

The original pottery money boxes were generally pineapple shape about 3½ in., a slot for the groat or other small coin in the upper side. A fine one of the unmistakable grey-green glazed pottery of Tudor times is now in the Victoria and Albert Museum. The specimen was originally placed in the Geological Museum in Jermyn Street, but has since been removed to the ceramic department at Kensington. It clearly shows the breakage necessary to release the coins, the fractures have been roughly repaired.

Some of these small early collecting money boxes are in the shape of animals. There is the roughly modelled hen and chickens; and another in the shape of a pig carries us back to the Saturnalia of the Romans, when pottery representations of the pig sacred to Diana were freely distributed at the festival, corresponding to our Christmas time, when games and leisure were due, field work being ended for the year.

Few of the English prentices' boxes remain unbroken. I have found only one, which perhaps on account of its unusual elaboration has been saved, and also because it is awkwardly large for carrying about. It is of Staffordshire pottery, with a thick white glaze surface, measuring 5½ in. by 2½ in. Its shape closely imitates the lines of a miniature chest, the iron clamps and supports, indicated in the moulding, two keyholes, carefully modelled, and a slot for the coin. It is in perfect condition; possibly it fell into the hands of a collector of pottery, and was kept as a good specimen of early Burslem potters' work.

# MONEY BOXES



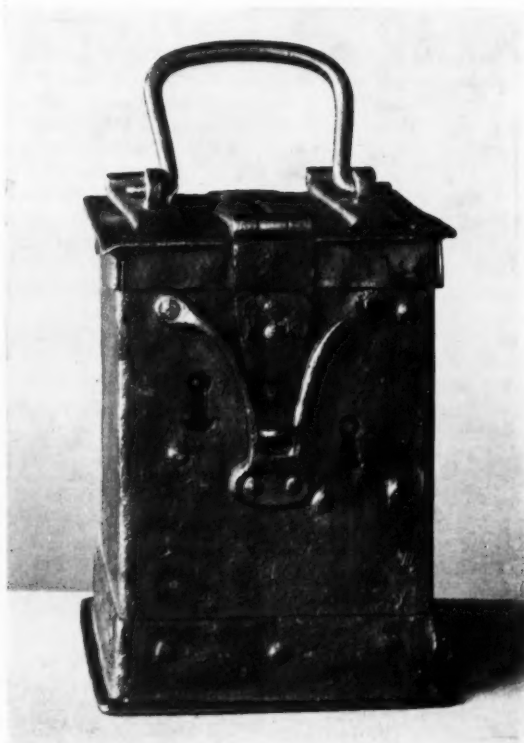
ALMS BOX of unusual size at Blythburgh Church, Suffolk  
*Courtesy H. Munro Cautley, Esq.*



COLLECTING BOX for Prentice Lads of Burslem Pottery  
*Authors' Collection*



POREMAN'S BOX at Parham Church, Suffolk  
*Courtesy H. Munro Cautley, Esq.*



IRON SQUARE MONEY BOX—dated 1677—from  
 Debenham Church, Suffolk  
*Courtesy Victoria and Albert Museum*

On the back is pasted a careful account of the Christmas box custom, cut from an old news sheet, and a Bishop's peroration in the pulpit, taking the Christmas boxes of the prentices as his symbol of ready charity.

Quaint and suggestive shapes are sometimes to be found on the alms box itself or as support, such as that at Lostwithiel, Cornwall, as nearly tall an affair as the Blythburgh example. The support for the box is a roughly carved human figure in oak, representing a beggar. The head is hooded, one hand holds a bag, the other is raised, across the chest are the carved words: "REMEMBER THE POORE", 1639. This box was the gift of William Taprell, Mayor of the Borough in the XVIIth century; his tomb is within the church precincts.

Two other examples of money boxes held by carved oak figures are at Walton, Norfolk, and Halifax, Yorkshire.

The beggar, as suitable reminder of deserving poverty, is also shown on an early XVIIth-century box at St. Teath, Cornwall, where three lame or poverty stricken figures are painted on the wood at the side.

In Hampshire, a box has, on two sides, carved human faces; the open mouths serve as money slots.

I know of two iron alms boxes. One dating from the XVth century is at St. George's, Windsor. It is securely clamped to a stone pillar; another secured in like manner is in St. Helen's, the beautiful five-aisle church at Abingdon, Oxfordshire, dedicated to the Christian wife of the Emperor Constantine. The box, which is of considerably later date than that at Windsor, has four key-holes, but even when these are severally unlocked, the coins cannot be obtained without a strong pull on the handle in front, and at the same time on the handle at the side, when by a trick spring, the lid is unloosed.

The wooden collecting shoes, of which an example is to be found at Warlingwolle, Suffolk, and also at Guildford, Surrey, though equally interesting, are in no sense our subject. One is inscribed "W.G. GAVE ME 1622." The poor box at Warlingham is dated 70 years later, and has on a brass plate "HE THAT HATH PITI UPON THE POOR LENDETH UNTO THE LORD."

Inscriptions on many boxes vary from whole verses from Holy Writ, that above being the most usual, to the shorter sentences: "GIVE WILLINGLY," "GIVE FREELY," "REMEMBER THE POORE," etc.

An Elizabethan example in Northampton has inscriptions beginning "GOD SAVE THE QUEEN. THOMAS MAHEW, FECIT, 1597. PRAISE THE GOOD ESTATE OF ALL WELL DOERS."

A box of Napoleon's time has a figure of Britannia inscribed:

"HERE SITS THE GODDESS WHO HAS EUROPE SAVED  
FREEDOM RESTORED NAPOLEON ENSLAVED."

A money box of oak, octagonal in shape, is in the Victoria and Albert Museum. It came from Debenham Church, Suffolk. The wood is painted in imitation of graining, on the front panel is the date 1677, and on either side "REMEMBER THE POORE." The width of this box is 16 in.; the height 7½ in.

Though money boxes, apart from the pottery collecting Christmas boxes of the begging friars and prentices, are generally of wood banded with iron, there are a few of stone. Generally they are a special addition to a shrine; such a stone collecting box is to be found at

Bridlington in the East Riding of Yorkshire, we are told in the "Journal of Associated Architectural Societies"; there are traces of it having had a wooden inner casing.

The only stone alms box I have seen is that fixed on the monument of Edward II in Gloucester Cathedral, when I was searching for an example of carved mediæval ball play. The offerings, placed in this tomb money box, were so valuable that they were used to pay for important improvements to the vaulting of the roof of the cathedral.

As a general rule, however, the fixed money boxes of wood or stone were meant to be used for offerings "unto the poor menne everyone accordynge to his habilitie and charitable mynde."

Money and collecting boxes of pewter are rare. One dated 1696 is at Bunbury, Chester. These have been found in sets of four. Copper money boxes for collecting may be seen at Wery, Salop. These also were sometimes in duplicate. Two remain at Bunbury, Chester, dated 1696. It is probable they were made for convenience in a quicker collection to relieve the crowding round a single fixed receptacle.

The relic of Napoleon date quoted above brings us nearer to our own time, and the nursery discipline of Victorian days, we may be sure, demanded toll from the infant possessors of coin. Certain delightfully ornamental money boxes are to be found amongst the children's toys in the London Museum, and the joy of poking a coin through the roof of a house was the recompense for the loss of the precious money. Certainly the rattle on to the kitchen floor below stairs gave a pleasant thrill.

## BOOK REVIEWS

SPANISH ROMANESQUE ARCHITECTURE OF THE  
XIth CENTURY. By WALTER MUIR WHITEHILL. (Oxford  
University Press, London: Milford.) 63s.

This valuable summary is, as is claimed in the preface, the "only complete history of the architecture of the Spanish XIth century within the covers of a single book in any language," although aspects and sections of the subject have been closely studied. A record of Spanish architecture is bound to consider the deep geographical and political fissures of that divided country; hence the book is divided into two unequal halves, the earlier covering the first Romanesque (dating from the close of the Xth to the beginning of the XIIth centuries), and the later, the more advanced style, in Castile, Leon, Aragon, and Galicia. Catalonia is an *enclave*, isolated from Spain; and there was no easy route between it and the rest of Spain through Christian territory during the XIth century. Also the Catalan countries extended over both slopes of the Pyrenees, and this (together with the possibility of passage by sea) caused Catalonia to look towards the Rhône valley, and the Mediterranean coast, rather than to Spain for primitive influences. Hence, several of the churches studied, such as Saint Martin du Canigou, Elne cathedral, lie on the French side of the frontier. Mr. Whitehill's description of the first Romanesque in this district, as a "poverty-stricken style," is justified by its bare and impressive appeal, stripped as it is of all external decoration except the characteristic arched corbel tables. Within the buildings, also, there are no mosaics and little sculpture; interiors

## BOOK REVIEWS

in harmony with the barren and dry land that frame and surround them. The second Romanesque with its ashlar masonry, rich carved detail and increased use of engaged columns is an enriched version of the style, culminating in Santiago di Compostela. Architectural sculpture is not, however (with one exception), illustrated, one reason for this omission being that Sr. Puig i Cadafalch has in preparation a comparative study of XIth and XIIth century sculpture in Catalonia. The exception is the remarkable carvings in the cloister of Santo Domingo de Silos, in the province of Burgos, which for thirty years has been a magnet to archæologists. Mr. Whitehill, who is well equipped by long study of the building, devotes a number of illustrations and a full chapter to the beautiful and unique lower cloister in which the capitals are "covered with an inexhaustible variety of mystical lions, swans and dragons interwoven with the delicacy of ivory carving," and in which the pier reliefs, carved with scenes from the end of Christ's ministry on earth, are alive with figures dancing in rhythmical measures. An appendix gives a closer study of the complex question of the order in date of the capitals, with ascriptions to the sculptors at work.

SAFAWID RUGS AND TEXTILES. By MEHMET AGA-  
OGLU.

In the autumn of 1934 the Iranian nation commemorated the millennial anniversary of its great epic poet, Abdul Quasim Firdausi, the immortal creator of the Shah Namah. Having been delegated to represent the University of Michigan and the Detroit Institute of Arts at this celebration in Tus, and the Congress of Orientalists held in Teheran, the author had the opportunity to visit, during his long journey, some art centres of the Near East unknown to him at the time of his previous travels. In Iraq his attention was concentrated mainly on two cities, Karbala and al-Najaf, with their holy shrines, hitherto unknown to research. These shrines had never been visited before by an art historian, and it was the writer's hope to discover there treasures accumulated during past centuries. The results of the investigations, made possible through the special permission and arrangement of the Royal Iraq Government, were unfortunately far below what one would have expected. Nevertheless, an important group of rugs and textiles was found in the Shrine of Imam Ali at al-Najaf, which forms the subject of this book. No attempt has been made to treat the material published in this work as a basis for a general discussion of the historical and artistic development of Persian rugs and textiles of the period to which they belong. In discussing the rugs and carpets which he found, Mr. Mehmet Aga-Oglu, of Woodstock, New York, goes very much into the detail and origin of the rarest and earliest, and has lavishly illustrated them, and one becomes very much engrossed studying the exquisite detail of these Eastern floor and wall coverings, of which there are many magnificent examples. The larger number are early XVIIth century. Both amateur and professional collectors of Eastern rugs or carpets will find a wealth of interest in this work, copies of which can be obtained in America from the Columbia University Press, 8 Morningside Heights, New York, and in England from Sir Humphrey Milford, of the Oxford University Press, Warwick Square, for 50s.

DRAWN FROM LIFE. Reminiscences by STELLA BOWEN.  
(Collins.) 12s. 6d.

Told with consummate skill and high art, Stella Bowen's really remarkable autobiography stands out among the most vivid and sincere life stories that have appeared for several years. Acute and well-informed intelligence combined with literary flexibility have enabled her to produce an unusual book showing the development of a portrait painter's personality.

Miss Bowen is an Australian who came to England early in 1914, being received into the respectable domesticity of a bishop's household. But ecclesiastical restraint irked and eventually she found congenial companionship among the new generation of writers and artists then thronging London and Paris.

At the Westminster School of Art her mind was opened wide to the theories of painting put forward by Walter Sickert. He came once a fortnight and spent about four minutes with each student. Those four minutes provided more inspiration than four minutes of criticism elsewhere. She also discovered that the economic system makes it far easier for an educated woman to marry £1000 a year than to earn it, and that feminine beauty and personality more readily take their pre-ordained position in society.

It was in 1919 that she was introduced to that distinguished man of letters, Ford Madox Ford. Eventually they married and started life together as pig-breeders in a primitive Sussex cottage. Rural life clogged and soon they were adventuring in Paris. Ford never could understand why Stella found it difficult to paint when she was with him. Her life would have had to be organized differently. She could not have nursed him through the daily strain of his own literary labours and stand between him and circumstances.

"Drawn From Life" is full of exquisite miniature word portraits, and Miss Bowen reels off pleasant anecdotes galore of the famous. She is particularly impressed by the gap that exists between Edith Sitwell's "quite wonderful and alarming façade and the soft and fragrantly human woman whom it conceals. The English aristocrat, six feet tall, aquiline, haughty, dressed in long robes and wearing barbaric ornaments, was a strange sight in happy-go-lucky Montparnasse. But the sweet voice, the almost exaggerated courtesy and the extreme sensitiveness to other people's feelings were so immediately winning that we all took her to our hearts at once."

Concerning a journey made to Italy where she stayed with Ezra Pound and his wife, Miss Bowen writes: "But what most contributes to the impression of complete beauty that I got on this journey was the harmony between the churches that contained the pictures and the landscapes that contained the churches. There is a very strong case to be made out for not removing pictures from the country in which they were painted." Comment such as this is lavishly bestowed upon us.

While writing this review I have in mind the opinion Stella Bowen has from time to time expressed to me: "Unless more people will take a spontaneous interest in art, we will never enjoy that sense of being of value to the community, a sense that we so sorely lack." "Drawn From Life", in which Miss Bowen outlines her art methods for a quarter of a century until she developed the technique that is now her own, forms a practical, warmly human link between an eminent portrait painter and the general public.

G. B. H.

# OLD ENGLISH WOOL-WEIGHTS

BY ERNEST MORRIS

**A**MONG the industries that through previous centuries of this country's history have played a part in establishing Britain's commerce and prosperity, that of producing, working and marketing wool ranked high.

From very early times, and particularly through the Middle Ages, English wool was in great demand on the Continent. In mediæval times it was exported in sufficient quantities to be taxed to the extent of producing no less than 74 per cent of the revenue of the country. For this reason King Edward III presented a Woolsack to the Chancellor of the Exchequer as a perpetual reminder of the chief source of the country's power and supremacy.

The myriad sheep scattered over the countryside in those days caused the poet Gower to say in prophetic strain :

" Oh, Wool, Noble Dame ! thou art the Goddess of Marchants ; to serve thee all are ready ; thou art cherished throughout the world, and England where thou art born, may do great things of thee."

Not only were there many Englishmen engaged in the wool trade, its flourishing condition encouraged merchants from abroad to establish themselves here, particularly in the Eastern Counties and in the Cotswolds. Many of these wool merchants became men of affluence, and were members of the "Staple of Calais," that town being one of our possessions from 1347 to 1558. The term "staple" denotes that here was one of the towns appointed by the reigning monarch to be a centre of the trade. This was to prevent wool being smuggled out of the country, and so avoid taxation. The buying and selling of wool was a great "staple" industry, controlled and regulated by recognized "Gilds." As early as 1254 we read of charges being made against various persons who sold wool irregularly, and penalties were enacted ; and in 1274 it was stated "whereas at one time the merchants from foreign parts went into the county of Leicester and bought wool in places where they ought not," they were heavily fined and punished. The theft of wool in those days was a very serious crime and severe punishment was meted out to any culprit caught. A woman who stole wool from seven sheep sought sanctuary in the church of Tinwell, Rutland, but on leaving was arrested, tried by the Abbot of Peterborough's Court, and sentenced to death.

Evidence of the wealth and generosity of the early woolstaplers is still to be seen in many beautiful churches and almshouses which they built and endowed. Thus at Stamford, Lincs, one, William Browne, who began his career as a draper but later "went into wool," became a member of the "Staple of Calais," restored the church of All Saints ("All Hallows in the Mercat" as it is called in his will), and founded the fine almshouses known to-day as Browne's Hospital. He held many civic appointments in the middle of the XVth century, and is described as "a merchant of very wonderful riches."



Fig. 1. STONE WOOL WEIGHT; 6½ lb.  
(with a 60-lb. stone weight)  
In the Hereford Museum

In the Cotswolds are many fine churches which, owing to their erection or restoration by woolstaplers of former days, are known as "wool churches." Thus we note that the Grevels rebuilt Chipping Campden ; the Ffortheys, Northleach ; the Tames, Fairford ; and the Springs, the great church of Lavenham. At Bristol a "Staple of Wool" was settled in 1353 and became an important centre of the trade. Here it was that the Canynge family flourished in the XVth century, and they possessed a fleet of ten ships. Their benefactions became one of Bristol's traditions, especially in connexion with the famous church of St. Mary Redcliffe, said to have been described by Queen Elizabeth as "the fairest in all her realm."

Leicester was long connected with the wool trade, and even to-day native Leicestershire folk are nicknamed "woolly backs" from the sheep raised on its broad meadows. In describing a peal rung on the bells of St. Margaret's Church, Leicester, an old chronicler, in giving details of the performers' names, states that "all ye parties were wool-combers." In the XIIth century Lincoln had over 200 weavers, and who has not heard of the famous "Lincoln Green" ? Lavenham produced an equally famous "blue cloth," whilst Worsted in Norfolk is the "name-place" of the world-wide known yarn of that name. The surnames Woolley, Woolman, Woolford and so on, derive their origin from this trade, while even the country inns were associated with the all-important "staple." The signs of the "Golden Fleece," "The Woolcombers' Arms," "The Wool Pack," and suchlike, were familiar enough in rural districts.

Special weights were formerly used exclusively in connexion with the wool trade, and specimens of these may be seen in some museums and in the hands of private

# OLD ENGLISH WOOL-WEIGHTS

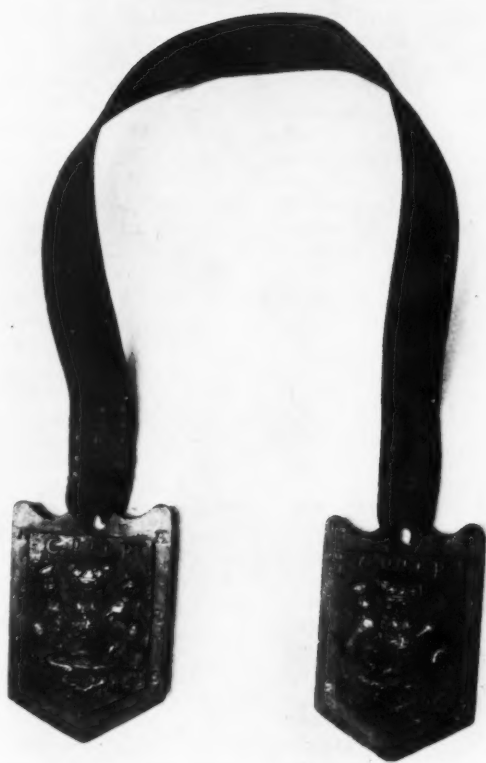


Fig. II. GEORGE I—1714-1727—with original leather strap  
In the Leicester Museum



Fig. III. HENRY VII—1457-1509  
From the collection of Dame Maude Bevan, D.B.E.



Fig. IV. JAMES—1603-1624  
In the Victoria and Albert Museum



Fig. V. GEORGE III—1762-1820  
From the collection of H. G. Riley

collectors. These weights held superiority over all other weights in that they were the only ones to bear the Royal Arms. They are usually of bronze and in two sizes, 7 lb. and 14 lb., but weights of 28 lb. are not unknown. A tod of wool was 28 lb., and the official appointed to weigh the wool and receive the custom (tronaire—or tronage) was known as a tronator. At stated times these tronators toured the particular district they had charge of, each provided with a pair of 7 lb. weights slung across the neck of his mount.

The process of weighing the fleece against these weights upon the balance provided by the Act of Henry VI in every city, borough and town, would be repeated, toll would be taken, and the official seal stamped upon the tod of wool. The 14 lb. weights were probably reserved for use in big wool centres, with the object of lightening the task of the tronator, for they would be cumbersome for daily use in district work. At the top of each weight is a hole, and through this the strap was inserted, thereby rendering it more easily carried slung across horseback, by which means the tronator proceeded about the country in the performance of his duties.

As long ago as 1407 it was enacted that wools should be weighed in the balance, so that the tongue of the balance "do not incline more to one party than the other; that the weights be sealed; and that no man shall buy woollen yarn unless he will make cloth thereof" (Wool Year Book, 1930). In the churchwarden's accounts for the village of Teigh, Rutland, mention is made of payment for "ye wool beam," and almost every village possessed a pair of wool scales.

Wool-weights were shield-shaped and bore the Royal Arms of the time in the centre, while around the flat border were various identification marks, there being the Avoirdupois A, the dagger of the City of London, and the Royal cypher, these marks being impressed by the Founders' Company, a Guild which had the right of stamping all weights made in London. Occasionally other marks occur, such as the flagon or ewer (a founder's mark from very early times), and sometimes the county identification mark. For example, that of Rutland was an "R" and a horseshoe. Yorkshire was identified by the Rose of York and initials such as YNR (Yorks: North Riding), and so on.

By kind permission of Dr. E. E. Lowe (Curator), we illustrate a pair of 7 lb. wool-weights of the time of George I, joined together by their original leather strap. These (Fig. II) are to be seen in Leicester Museum, which also possesses two other weights, one of the time of George III, which was dredged up from the bed of the River Soar. A pair exhibited at a meeting of the Archaeological Society at Cambridge, in 1866, were obtained from a dealer in old metal! These bore the Arms of France and England quarterly, and would probably date from about the time of Henry VII.

A very fine specimen of this period, 1457 to 1509 (Fig. III), is in the possession of Dame Maud Bevan, D.B.E., of Rowney Priory, Herts, and is rather different in shape to the usual shield-like type.

In the British Museum are weights of Queen Anne's reign, while Lincoln possesses six weights—four of George I and two of George III period. Here again four of these weights were discovered through the agency of a "scrap metal" merchant, now to be safely retained as souvenirs of a once important industry.

Bristol Museum also has a Queen Anne (1702-1714) period weight, and also a fine example of the time of William and Mary (1688-1694). In the Victoria and Albert Museum, Kensington, is a wool-weight of the City of Peterborough (Fig. IV), with the initials "I.R.", e.g., King James (1603-1624).

Two Leicester collectors possess wool-weights of George I (1714-1727), and George III (1760-1820) (Fig. V).

The reverse side of these wool-weights usually have round indents or cavities into which metal could be inserted to adjust weights when worn and lightened by usage.

In Hull Museum may be seen a 7 lb. wool-weight of lead, while occasionally one meets with a stone wool-weight. A unique specimen of the latter is in Hereford Museum, having been found at Dorstone near by, some ninety years ago. It is marked by six long and one short lines, denoting its weight (6½ lb.) which is most unusual (Fig. I). It is exhibited alongside another stone weight of 60 lb. that was in use in Hereford City for as long as such weights were legal. Cheltenham Museum recently had on show a 28 lb. (one tod) wool-weight of stone, the property of Commander F. P. Hart.

These weights, being scarce, are much prized by collectors fortunate enough to secure one; the chief reason is that as reign succeeded reign new standards were issued. All old weights were ordered to be returned and recast with the new Royal Arms. The use of obsolete weights was strictly forbidden. Yet a few escaped and sometimes even to-day a further specimen is brought to light from some most unexpected place.

In 1927, Major H. C. Dent published an admirable treatise on this subject, and therein gives a list of 105 wool-weights then known to him, both in museums and privately owned. Since that time, however, a number of others have come to light, and it may be that here and there, in some forgotten corner of an old farmhouse or barn, there may still lie undetected a wool-weight that in its time did service in the English wool trade of bygone days.

For the student, heraldic history is portrayed in these old wool-weights, the fusion of the various Royal Houses being indicated in the changing armorial bearings that every weight bears.

The wool-weights of the James period (1603-1624), of William and Mary (1688-1694), and of Queen Anne (1702-1714), in appearance are much the same, being cast with the Royal Arms but bearing the initials of the reigning sovereigns: i.e., I.R., W.M.R., and A.R., and similarly with the Georges. The variation in the arms of the Georges and of the earlier periods can be seen well in the two specimens reproduced.



The contributor above says: "In the XIIth century Lincoln had over 200 manors, and who has not heard of the famous 'Lincoln Green'?" Many of us have not or may have forgotten all they knew about it, and Mr. Morris in reply to an enquiry says: "Lincoln Green was a famous woollen fabric of a colour and texture unequalled elsewhere. In fact it was exclusive to this centre. . . ." In like manner Lavenham produced an equally famous "blue-cloth."

# CAUSERIE

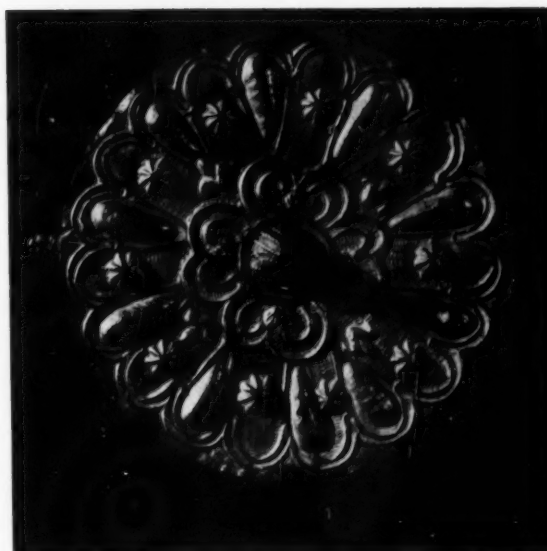
SOTHEBY'S description of the XVIth-century illuminated manuscript which is being auctioned by them on March 26th next, and is illustrated on the front cover, reads :

"HORAE B. M. V. AD USUM ROMANUM, CUM CALENDARIO, MANUSCRIPT ON VELLUM, 3 in. by 2½ in., WITH SIXTEEN FULL-PAGE MINIATURES AND THREE SMALLER MINIATURES, BORDERS OF NATURALISTIC FLOWERS AND INSECTS ON GOLD GROUNDS, MANY ILLUMINATED INITIALS, THRICE DATED 1532, IN A SUPERB GOLD AND JEWELLED RENAISSANCE BINDING, 3½ in. by 2½ in."

The miniatures, probably of the Italo-Flemish School, are enclosed by gilt columns and handsome Renaissance ornament and the binding is of gold, with borders and spine of black enamel, with gold arabesque scrolls and foliage, studded with rubies and turquoises and in the centre of each cover is a large oval red carnelian intaglio.

The book, according to the authorities, first belonged to either Queen Claude or Queen Eleanor, successive wives of Francis I of France, and Jerome Fondulo of Cremona may have had the intaglios engraved at Padua and the binding executed there or at Venice. In 1755 it was owned by Horace Walpole. The rare and sumptuous gold renaissance binding appears to be the only surviving Italian example.

The pectoral illustrated on this page is an example of the goldsmith's art as practised by the Ashantis of the Gold Coast, and is one of the twenty-two specimens of African gold on loan to the Albright Gallery of Buffalo, New York. The delicate chasing which is clearly evident in the reproduction is described as worthy of Cellini. The number of exhibits alone marks this collection of African gold as unusual. Very few pieces that are good leave the Gold and Ivory Coasts and a collection of only seven pieces at the Musée de l'Homme in the Trocadero was held at the time to be unique. The collection is regarded as evidence of the development of a culture on the African Gold Coast of which little is known other than that of Benin, and a most conclusive argument for the existence of a great civilization in Africa. Included in the exhibits is the Gold Mask from the Gold Coast, which was exhibited at the Lefevre Galleries in London in 1933 and which much impressed its audience at the time with its unusual feeling for form. It is uncertain whether the process used in the making is the same "cire perdue" method employed to make the Benin bronzes, the technique which is said by some authorities to have originated in Portugal and by others to have filtered through from Egypt. This "lost wax" method demands ingenuity, skill and patience, and, readers will remember, consists in the sculptor making his model in wax, and then coating this with almost liquid clay mixture, allowing one layer to dry before putting on the next. A thick coating of mud is then added and allowed to dry. Heat is applied, with the result that the wax runs out from the holes provided for the purpose. Liquid gold is poured in to take the place of the wax, and the outer casing removed.



PECTORAL FROM THE GOLD COAST

There are a number of owners of works of art, as we have reason to know from the letters which reach the APOLLO office, who for various reasons seek purchasers for pieces from their collections and ask for ways and means to set about it.

It is probably the case that there are far fewer buyers of Old Masters and other works of art than might be expected. Art patrons and other private collectors are without doubt very much preoccupied with the needs of war's exactions, and the curators of galleries, now, throughout the world, must have many qualms about the safety of the treasures they are now guardians of, with no particular desire to add to their responsibilities.

Intending sellers, if they did not come by their pieces by inheritance, might think to reverse the procedure of their purchase. Those who use the services of the dealers are as well placed as anybody, for the probability is that dealers have standing commissions from collectors to keep a lookout for specimens of particular schools or may themselves wish to add to their stocks.

If this method is adopted, photographs of the piece for which a sale is wanted is sufficient generally for a dealer to show an interest or otherwise; if the first, it may lead to a visit by the dealer, or the object for sale may be sent to the dealer. In that case it should be seen to that the risks of transit and storage are properly covered by insurance, a procedure more generally undertaken by the dealer as part of the costs of their business.

The history of the work of art, etc., that is, the certificate received at the time of purchase, or in other words, the pedigree, is a valuable assistance for forming a judgment. If the selected dealer is himself not interested in the particular school, it will be found that he will willingly pass the inquirer on to a dealer who might be.

It should be remembered that dealers are highly experienced in their trade or profession, have spent a

# APOLLO



ATTRIBUTED TO PIETER E. JANSSENS  
*In the Collection of Major W. H. Tapp, M.C.*



ATTRIBUTED TO HANS HOLBEIN the Younger—The  
Hon. Ralph Shirley, 1535.  
*In the Collection of H. A. Rayner, Esq.*



Left—  
A T T R I -  
B U T E D  
T O  
G U E R N I C O  
*In the Collec-  
tion of T.  
Longmore,  
Esq.*



Right—  
G O L D  
A N C H O R  
C H E L S E A  
P L A T E  
*In the Collec-  
tion of W.  
Fisher Cassie,  
Esq.*

lifetime at it, and with every probability have inherited the accumulated knowledge and experience of their forebears and are accepted authorities on their special subject, and moreover are not necessarily out to make a profit on their transactions. Cases have been known to the writer in which dealers were so loth to part with a piece that they declined to sell and preferred the possession of the treasure to that of a good profit.

There are also the well-known sale-rooms to which *objets d'art* can be sent, and at which bargains for sellers or purchasers are reported from time to time; in a sale by this method varying circumstances affect the price. A valuable picture sometimes passes almost unnoticed, and a seller may experience a bitter disappointment and a buyer a very fortunate purchase. The weather may affect the attendance; international news may be good or ill; there may be counter-attractions; and there may be a disappointed seller, irrevocably bound to part with his possession at the proffered price, or just as likely a very well-satisfied seller.

But one thing is certain, that a properly authenticated work of some great master or his disciple is bound to excite interesting bidding, with a price finally settled by the affluence and keenness of the bidders.

The sale notes found at the end of each issue of *APOLLO* will give a clue to the trend of prices and are well worth study by intending sellers.

On another page illustrations are given of specimens from readers' collections; with regard to the Janssens, Mr. Ralph Warner says: "In my considered opinion this picture painted on canvas—size 29½ ins. by 24½ ins.—is by Pieter E. Janssens, and executed about 1658.

"The same subject was painted by Pieter de Hooch and is in the possession of the Marquis of Bute.

"Janssens was a very fine master of whom Dr. Valentiner, in his book on Pieter de Hooch (p. 25-26) says: "We only know of one direct imitator of Pieter de Hooch in Dutch XVIIth Century art—Pieter Janssens of Amsterdam, whose work has only comparatively recently been separated by Dr. Hofoteds de Groot from that of Pieter de Hooch, to whom it had been attributed."

"This imitative art is made clear by the illustration (pp. 192, 194) of some of his works, of which the best known is the Pieter de Hooch in the Pinakothek in Munich (p. 192).

"This picture is of great importance chronologically and a great asset to Janssens' reputation."

The owner of the picture attributed to Hans Holbein the Younger, in whose possession it has been some forty years, possesses a certificate from Professor Suida in which the professor states that the portrait is a genuine work of that artist. The owner has been in touch with the Hon. Ralph Shirley, a descendant of the man depicted, and he agrees that 1535 would be about the date the portrait would have been painted.

The Gold Anchor Chelsea plate was at one time in the possession of descendants of Admiral Watts and was part of a collection given by the Prince of Wales to Mrs. Fitzherbert. The rest of that collection, except for a few pieces, was sold to the late Mr. Pierpont Morgan.

The Minneapolis Institute of Arts, by purchase from the Ethel Morrison Van Derlip Fund, has come into possession of one of the group of sculptures discovered

at Himrud on the upper Tigris by Sir Henry Layard during his explorations some ninety years ago. The British Museum has the most impressive examples of these sculptures and those in the various museums fall far short in comparison. The Bulletin of the Minneapolis Institute of Arts goes on to say: "The relief represents one of the winged geniuses that marched in endless



Relief from the Palace of ASHUR-NASIR-PAL

procession around the walls of the Palace of Ashur-Nasir-Pal, a king famous for his cruelty and for the monuments he raised.

"The detail involved in the rendering of costume accessories, beards, and hair, is the most outstanding characteristic of Assyrian sculptures. One feels that they are accurate, and that the Assyrians actually looked like this, apart from the individual character that must certainly have been apparent in their features. The Assyrian artists, obviously, were unable to create a portrait.

"That the Assyrian type did exist we know, thanks to the sculptures, and it is the massive, muscular figure, the proud head with its carefully arranged hair and beard. The long, lavishly fringed garment draped over a short skirt, the fretwork banding of the girdle through which two daggers are thrust, the rosette bracelets, the long, delicately wrought earrings, and the strapped sandals, all leave an indelible impression of the appearance of the typical Assyrian."

Nevertheless, what is the significance of the wings the figures bear?

Over six hundred letters were received by Captain Parker of the Parker Galleries after his recent broadcast on prints, and unless print collectors are more prone to letter writing than others, the mailbag reveals an unsuspected volume of interest in the subject. Specimens of prints of Lord Nelson continue to be the dominating choice for the wardrooms, the inspiring reminder of naval traditions, with its chronicle of courage, determination and pursuit of hazardous ventures. Wardrooms frequently come into the possession of prints by gift or otherwise, depicting some event or personality identified with the particular warship, and an example is illustrated of a print which hung in the wardroom of H.M.S. Faulknor of Captain Faulknor of the "Zebra" storming Fort Royal. This mezzotint was engraved by I. Daniell after H. Singleton, and was published in August, 1797, by I. Daniell of 6 Great Charlotte Street, Blackfriars Road.



CAPTAIN FAULKNOR OF H.M.S. "ZEBRA" STORMING PORT ROYAL. Mezzotint engraved by I. DANIELL after H. SINGLETON. Published August 1797  
Courtesy Parker Galleries

# OLD ENGLISH POTTERY—A LAMBETH DELFT DISH (continued from page 33)

correct, this so far is the earliest known specimen extant.

1611 was the date of the institution of the Order of Baronets.

The writer is satisfied that his contention is correct, viz.: That the dish was fashioned to commemorate the granting of the Knighthood which was conferred upon William Pope of Willcott. Further, the knight depicted wearing a breastplate with sharp tapul is of the period stated, and is most likely a portrait of the said Sir William Pope of Willcott.

Should there be any readers willing to part with copies of APOLLO we should be grateful to receive copies dated December 1940, September, October and December 1941, which are required for collectors in Spain and Portugal. Communication on the subject would be welcomed by the Publisher of APOLLO, at Mundesley, near Norwich, Norfolk.

## INDEX

The Index to Volume XXXIV, to cover the period July to December, 1941, is now ready, price 2s. 3d. (post free). Application for copies could be made to the Publisher of APOLLO, at Mundesley, near Norwich, Norfolk.

# GOLD SNUFF BOXES OF THE XVIIIth CENTURY (continued from page 27)

their pictures and cartoons for tapestries), and which the jeweller interprets with extraordinary skill. There are also a few mechanical boxes, though most of these were made in the XIXth century. One of the best chinoiserie boxes belongs to Her Majesty Queen Mary, a full description of which will give some idea of the pains taken by the maker to give variety and colour. Here it is:

Height 1½ in.; length 3½ in.; breadth 2½ in. Louis XVI rectangular box: "Cage set with red lapis lazuli plaques inlaid with variously tinted and carved mother of pearl, and with carved ivory figures, birds, a temple, etc., in low relief. Gold pavement and some gold leaves in foreground. The base similarly inlaid with a vase of flowers, a Kylin, etc., the sides with various temples and flowers. Gold mount and thumbpiece engraved with scrolls." (See Fig. VI.)

In short, one small object, with gold as a basis, decorated with lapis lazuli, mother of pearl and ivory.

The Leger Galleries, on February 18, will commence their Exhibition of Recent Coloured Sketches by R. O. Dunlop, A.R.A., and Paintings and Drawings by Ceri Richards.

# SALE NOTES

**I**N ordinary times for a few weeks over Christmas and in the early days of January the sale rooms are somewhat deserted, but in these abnormal times things have changed and collectors are continuing to disgorge their treasured pieces, and other collectors are only too ready to purchase the same at, in most cases, enhanced prices. Pleasures naturally are limited, and apparently the purchase of antiques is one that has not decreased in these days.

MESSRS. SOTHEY will be selling a very beautiful early XVth century illuminated manuscript on March 26, the property of the late Lord Rothermere, and sold by order of the Executors. The wonderful binding is reproduced in colours on the cover of this issue and is also referred to at length on page 47 of this number.

December 23. Old silver, CHRISTIES, teapot, Edinburgh, 1818, with sugar basin and cream jug, £29; oblong two-handled tray and teapot, basin and cream, £60; four table candlesticks, Sheffield, 1834, £49; oval bread-basket, with coat of arms, 1744, £74; pair French table candlesticks, £45; large oviform vase and cover, chased with figures, etc., Amsterdam, XVIIIth century, £291; plain silver, the centre engraved with coat of arms, by John Tuite, 1735, £67; another by Robert Abercromby, 1744, £60; centrepiece, etc., by Paul Storr, 1824-25, £62.

December 31, and January 1. Furniture and other antiques, ROBINSON AND FOSTER: Queen Anne walnut cabinet, £73; set of early XIXth century ivory chessmen, £30; Geo. III part fluted tea service, three pieces, £39; set of four entrée dishes and covers, Geo. III, with coat of arms, by J. McKay of Edinburgh, 1818, £144; Charles II beaker, 1663, £30; Geo. III coffee set by E. Fennell, 1817, £37.

January 12. Pictures, CHRISTIES. This sale included possibilities, and the prices obtained as a whole were compatible with what was offered. There was a large attendance, and one particular item that Sir Alex Martin had apparently noticed as something out of the common had been catalogued as Hogarth, and his opinion was supported by the Room. It was a portrait of Theodore Jacobsen, architect of the Foundling Hospital, in grey coat and embroidered gold vest, holding a plan, 34½ by 27½ in., and it realized £735. There were not many others worth noting: a Max Volkart, £48, and a Constable from the collection of Captain Constable, 1887, dated 1820, £23.

January 12. Porcelain and pottery, PUTTICK AND SIMPSON: Rockingham dessert service, 17 pieces, £21; Spode dessert service, twenty-four pieces, £20; Limoges dinner service, £29.

January 14. Furniture and China, ROBINSON AND FOSTER: set of ten Chippendale chairs, £97; walnut bureau bookcase, £36; famille verte bowl, £80.

January 14. Engravings, PUTTICK AND SIMPSON: "The Cries of London," signed proofs printed in colours, £52.

January 15. Old English silver, SOTHEY's: pair of Geo. III wine coolers, of compana form, with the Manvers arms, 1812, £60; set of four entrée dishes and covers, London, 1825, £80; Pair Geo. III entrée dishes and covers, by Paul Storr, £70; another pair, 1802 and 1813, London, £98; two pairs of candlesticks, one pair possibly by M. Madden of London, 1699, and the other by Isaac Cochran, Newcastle, 1739, £165; Geo. III tea kettle and with lamp and stand and tray, Paul Lamerie, with additions by Robert Garrard, 1739-40 and 1839, £260; set of four sauce boats and covers, Paul Storr, 1802, £92; James I silver gilt alms dish, maker's mark a tree between C C, London, 1619, £120; William III coffee pot, Isaac Dighton, London, 1700, £72; set four Queen Anne candlesticks, 4½ in. only, London, 1709, £200.

January 15. Silver, CHRISTIES: epergne on stand, 1764, £50; silver gilt tea and coffee service, 1831, £82; four plain shaped sauce tureens and covers, 1787, £92.

January 16. Decorative furniture, the property of the Marquess of Willington, removed from Wolmer Castle, the Rt. Hon. Viscountess Chaplin and Rt. Hon. Lady Westbury. CHRISTIES: ten walnut chairs, £42; mahogany Carlton writing table, £56; ten Regency mahogany chairs and two arms, £50; sixteen Regency mahogany chairs, £73.

January 21. Jewels, the property of a lady, and jewellery sold

for the benefit of the Duke of Gloucester's Red Cross and St. John Fund and Mrs. Winston Churchill's Red Cross Aid to Russia Fund, realized £17,215. As we have mentioned, it is impossible to describe jewellery effectively, but the gesture shown by those in possession of this beautiful jewellery is very fine, and it is done without the donors obtaining any publicity. May it continue.

January 22. Decorative furniture and porcelain and objects of art, CHRISTIES: pair of Dresden figures of man and woman, seated holding baskets of flowers, £37; satinwood dwarf cabinet, £28; Chinese pale green jade vase, 9½ in., £52; Chinese dark green beaker, jade, £44; koro and cover of pale green jade, £63; another, £61; pair emerald green jade flat-shaped vases and covers, £46.

January 22. Old English and foreign glass and pottery and porcelain, SOTHEY's: Kit Kat wine glass, £9; armorial wine glass engraved with arms of Anne, daughter of Geo. II, £9; wine glass, circa 1695, £6; Jacobite wine glass, £14; another armorial wine glass, Geo. II, £12; cordial glass, interesting piece, 1695, £15; Jacobite flat glass, £13; Jacobite cordial, £15; pair combined twist wine glasses, £10; pair tall champagne glasses and four other glasses, £12; set of five colour twist toasting glasses on conical feet, £40; Venetian large table service, £51; a Staffordshire part tea and coffee service, £12; and a Coalport one, £18; three Worcester tea services were then sold together, all Flight, Barr and Barr, and fetched £260; Chamberlain Worcester armorial dinner service decorated in Chinese famille verte, £70; Chelsea large tureen stand, etc., £16; Chelsea white bust of William Augustus, Duke of Cumberland, £21; pair of Meissen dishes, £26; Georgian fruitwood chest, small, £23; set of four Adam elbow chairs, £30; Set of eight dining chairs in mahogany, £60; Chippendale mahogany serpentine chest of drawers, £44; two Sheraton mahogany bookcases, £52.

January 27. Silver plate, CHRISTIES: two circular gadrooned dishes and covers, 1762-1802, £98; pair plain Geo. II beer jugs, David Willaume, 1734, £290; plain oblong two-handled tea tray, £56; three Queen Anne plain octagonal casters, by Charles Adam, 1713, £72; plain coffee pot, 1728, £76; Irish bowl, with reeded lip, Dublin, 1737, £75; four Queen Anne table candlesticks, with baluster stems, David King, Dublin, 1704, £190; Elizabethan small silver gilt standing salt and cover, 1563, maker's mark a cross, £320; cup and cover, formed as an amphora chased with a figure of Britannia, by Benjamin Stephenson, 1808, engraved in memory of George Duff, Esq., Captain of H.M.S. *Mars*, who nobly fell in the glorious victory obtained over the combined fleets of France and Spain off Cape Trafalgar on October 21, 1805, £60.

January 28. Furniture and porcelain, ROBINSON AND FOSTER: set of eight Chippendale mahogany chairs, £36; another set of eight, £57; old English porcelain dessert service, 42 pieces, £30.

January 30. Objects of vertu, CHRISTIES. This sale included some very interesting antiques and one or two big prices were obtained. Old English watch by J. Murray, London, £35; Louis XVI agate bowl and cover, 13 in., £210; an Empire cedarwood inkstand with silver ink-vase and box, very decorative, £85; Directoire gold snuff box, £70; an Empire one, £48; Louis XV oblong snuff box, gold, £145; gold oblong inkstand, £160; Indian sword with gold hilt, £250; Louis XV oblong snuff box of light tortoiseshell piqué with foliage and scrollwork in gold, £85; Russian pale green jade bowl, £42; objects by Fabergé: brown stone figure of a chamois and a reclining one, £70; figure of a turkey £60; and one of a chimpanzee, £125; two snuff bottles, one Chinese, the other not named, very rare, £2,100; pair of Chinese porcelain figures of a lady and gentleman, £150; large Chinese vase, of pale green jade, £1,400, and a Chinese hat-stand of dark green jade, £850.

January 30. Porcelain and furniture, SOTHEY's: pair of large Chelsea fable dishes, raised anchor period, £28; pair late XVIIIth-century mahogany buckets, £27; small mahogany nest of drawers, and another pair, 12 in. wide, £19; Louis XV commode, small, stamped J. B. Fromageau ME mid XVIIIth century, £31; pair Regency chairs, stamped C.D., £22; XVIIIth century mahogany bureau cabinet, £24; pair Hepplewhite bookcases, £74; another pair, same period, £40.



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